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H. H. The General Kaiser Shamshere Jung Bahadur Rana, of Nepal

SANGĪT of INDIA

(Classical Instrumental Music, Singing & Nāṭch)

BY

ATIYA BEGUM

ILLUSTRATIONS

BY

FYZEE-RAHAMIN

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BOMBAY

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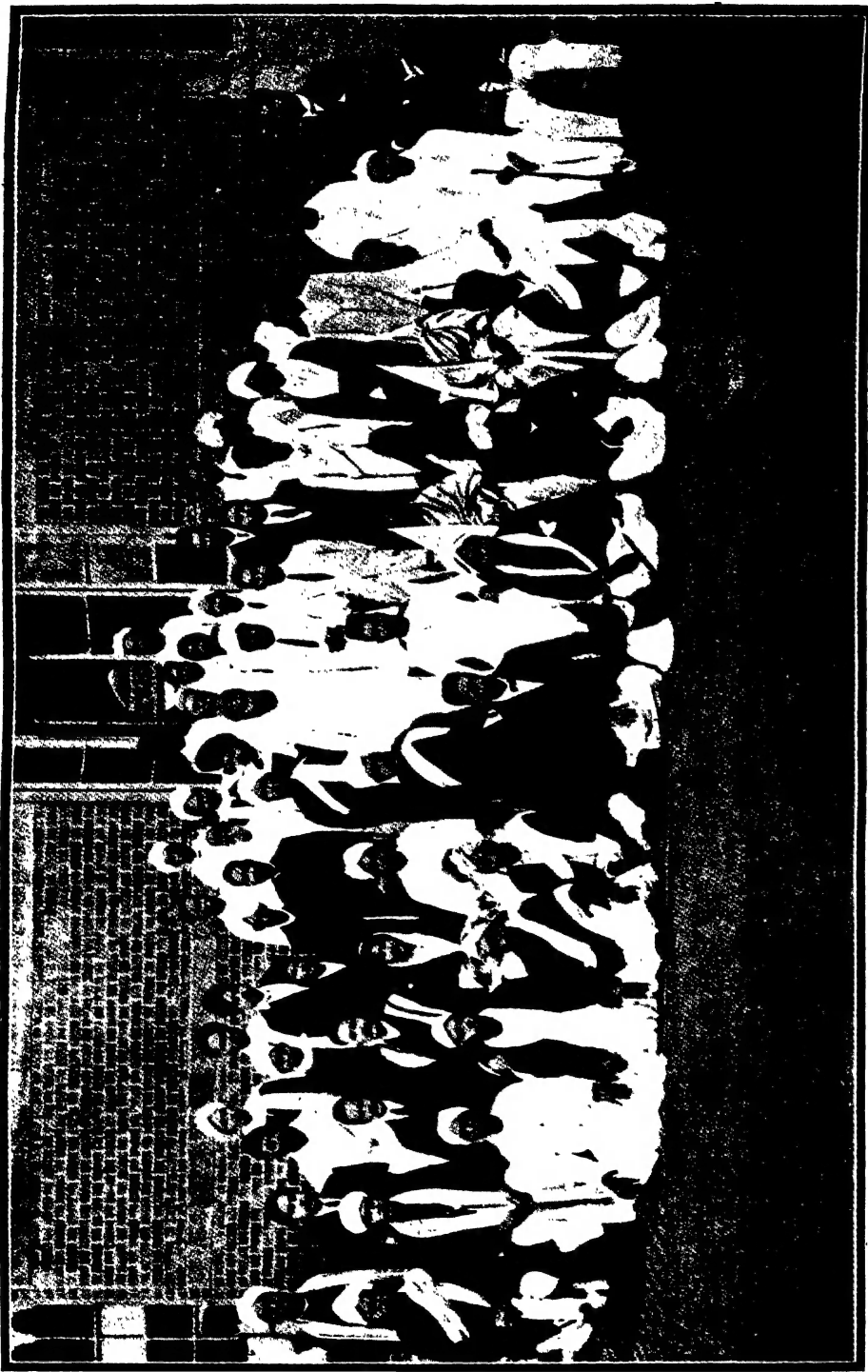
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Atiya Begum.



First all India Music Conference Baroda 1916.



FOREWORD.

It was in '*Atiya-e-Naz*', Kihim near Bombay in 1913, a seaside resort belonging to my sister H. H. The Nawab Begum Saheba of Janjira. The spring donned its garment of green. The sun shed its golden rays on the frolicking ocean. The swaying of the feathery palms, the lapping of waves, the song of the nightingales, the humming of bees, the whispering of the winds, breathed in unison, creating a *Heavenly Symphony*. There was a stir in memory of the long lost chords, the sub-conscious self was awakened, and I sang the eternal melodies. Rahamin immortalized them in a series of beautiful paintings, I wrote a short history and technique, and we left for Europe.

In 1914 responding to the eager appeal of the French Scholars, I had the honour of speaking under the auspices of the *Sorbonne University* and noted *Salons*, of Orientalists, Musicians, and Artists, including *Baronne de Leslandes*, *Princesse de Brylkine*, *Princesse de Ligne*, *Prince de Go'oubeuf*, *Baron D'erlanger* and the *Prima Donna Madame Pauline Viardot* who paid me a high tribute by inserting my name in the opening lines of the *Opera Lakmi*. My songs were recorded in the *Sorbonne*. My book on "*Indian Music*" was published by William Marchant & Co. We received invitations to visit the great capitals of Europe and America, but this artistic and musical career was arrested by the big war, and the end of 1914 saw us back in India.

Responding to our appeal, H. H. the late *Maharaja Sir Sayaji Rao Gaekwad*, a great patron of Arts and Letters, graciously consented to hold an All India Music Conference in Baroda in 1916. It was an event of historic importance, as almost all the noted practical exponents and theorists attended, and revealed the hidden secrets of the sacred science. In my speech I emphasized the urgency of founding a CENTRAL ACADEMY OF MUSIC, with branches all over, and recommended employing the existing Ustads and Khan Sahebs (loaned from the states) to teach; and thus arrest the gradual decay that had already set in. The result was that a school was opened in Baroda, and a few years later in Benares, Allahabad, Madras and Lucknow.

I left for America in 1918, and had the honour of speaking in many important centers all over the States and also in Japan. On my return in 1919 I attended the Music Conference in Benares, and once more urged the importance of teaching Classical Sangit. In 1923 I left for Europe, was privileged in being the guest of honour, of the great music centers in *Berlin*, *Vienna* and *Munich*. I received an unforgettable surprise to find in the wonder-library of Professor Simeon, in Berlin, an exhaustive record of all the well known *Ragmalas*, *Sangit Shastras*, and authoritative works in Arabic and Persian, such as I have not seen anywhere else and more so when the learned Professor expounded the *Asaori* with *Re*, *Komal* (flat) and *Re*, *Tivra* (sharp), both styles in their purity showing a comprehensive study and deep knowledge of the beautiful science. The learned Professor had never been beyond the walls of his sanctuary. By this time the classical Music of India received a high place

in the intellectual circles of Europe and America, my book was translated in several languages, and In 1924 during our prolonged stay in Rampur I received another memorable shock, from which I shall never cease to wonder. I found in H. H. The late Nawab Hamid Ali Khan, Ruler of Rampur, a profound student and practical exponent. He expounded the 13 *Todis*, 18 varieties of *Kanhra*, 4 of *Bhiraon*, and 14 of *Kallan*, rendered the extinct *Tals* (time), of *Brahma*, *Rudra*, *Shiva*, and also the four classical styles of *Natch* (dancing), leaving me full of amazement. The High Art of classical Sangit, closed its tragic chapter with the passing away of the late Ruler of Rampur and his court Musicians, *Wazir Khan*, *Mohammad Ali Khan*, *Kale Nair*, *Fida Hooselu*, *Mushtaq Huseln*, and *Sadat Ali Khan*.

The demonstrations year after year in the western hemisphere intensified its recognition and appreciation, and it was Leopold Stokowsky who carried away from India to America the famous *Rudra Been* belonging to *Ustad Majeed Khan*. The publication '*Indian Music*' by William Marchant & Co. London, in 1914, ran off into a revised edition called the '*Music of India*' published by Luzac & Co. London in 1925, and in 1925, I completed my manuscript of the classical Sangit series. By this time Indian Music received a definite status in world music. The Founding of a CENTRAL ACADEMY OF SANGIT still remains to be done.

In 1941, I had the honour of presenting prizes in the '*Music Conference*' organized by Dr. Bhattacharaya under the auspices of the university of Allahabad, and I would like to mention the wonderful performance of *Renuka Saha*, and *Vilayet Khan*, the pupil, and son of the late *Inayet Khan*, on the *Sitar*. The *Kathak Natch* (dancing) of *Jharna Saha*, The *Shabna* playing of *Bismilla Khan* of *Benares* and the singing of *Dilip Chand Vedit* and *Fyyaz Khan*, who have preserved the ancient classical Art.

I beg to acknowledge my deep sense of gratitude to H. H. the late Hamid Ali Khan, Ruler of Rampur, the Khan Sahebs of Rampur, Jamaluddeen Khan, Majeed Khan, the late Raja Nawab Ali Khan of Akbarpur, and the late Pandit Bhatkhande, all of whom gave me valuable information. The works I have consulted are the following: Al Aghani, Aine Akbari, Risalae Tan Sen, Risalae Amir Khusrao, Indian Music by Pingle, Naghmae Asafi by Mohammad Raza, Sarmaye Ishrat and Kanoone Musiki by Sadiq Ali Khan, Persian Influence on Hindustani Music by Moulvie Sharar, and most of the Sanskrit works through experts and Pandits.

FINALLY I HAVE THE HONOUR AND PRIVILEGE OF DEDICATING MY WORK TO MY RESPECTED FRIEND, H. H. THE GENERAL KAISER RANA, OF NEPAL WHO COMBINES IN HIS PERSONALITY RARE GIFTS OF DEEP CULTURE AND LEARNINGS. FROM THE HIGH MOUNT TOPS HIS HIGHNESS MAY YET BE THE GUIDING SPIRIT FOR PRESENTING THE SANGIT OF INDIA, FOR INDIA, AND FOR THE WORLD.

ATIYA BEGUM
VILLA ATIYA,
BOMBAY.
1942.

SANGĪT OF INDIA

Chapter I

History of Indian Music.

The History of *Indian Music* is the History of *Ancient Races* lost in mists of antiquity. The leading motif of *Sangit* is an expression of feelings and emotions called *Rāgs*. After a careful research we find that there is no dearth of material on the subject, and that from the regions of fancy and fables 30 centuries ago, interwoven with legends and traditions of the poetic reveries of the soul, sacred *Sangit* was created and practised by Deities and Celestial Beings, and handed down to kings and mortals on earth. It is an elaborate and complicated science, based upon the faiths and customs of the people. The Art was freely cultivated by all and its study was compulsory in education.

Processions of musicians carved on the ancient monuments proved that music existed among the early Assyrians, Babylonians, Persians, Egyptians and Arabs. Twelve centuries ago when the Muslims came to India, they brought with them their own styles, and gradually fusion began and the *Birth of Hindustani Music* took place. The conquerors found the sacred seats and temples in Benares, Mathura, Ayodhya and Gujerat thronged with votaries seriously engaged in *Devotional Sangit*. Thousands of musicians flourished in the land and multitudes of professionals were supported by the state free from impositions, gaining further popularity under the new patronage.

The bards and minstrels entertained the village folks with miracles and romances of Gods, ascetics, and heroes, in tuneful verses. With the decline of the Muslim power, came the decline of *Sangit*. From the mighty Delhi Emperors it passed on to the Nawabs of Oudh. The tottering sceptre of the Art was now clutched feebly by the few noted families of experts who were spread in Rampur, Alwar, Gwalior, Indore, Baroda and Jeypore. These were represented in the memorable All India Music Conference in Baroda in 1916. Those who were privileged to hear those great masters will carry the memory of their superb performances beyond their graves. They have all passed away since.

For the past twenty five years the knowledge has diminished to zero. The taste for high class music is lowered and deteriorated. Under the British Regime our Arts and Music have effectually been crushed. The system of education became stereotyped, laborious and uninteresting. It did not include the high Arts and traditions of India, with the result that the sense of appreciating and comprehending the beauties of classical *Sangit* along with other Arts fell at a low level. The ghastly harmonium instead of the sweet strains of the *Sarangī* gripped the 'sense of hearing.' The cinema and stage discharged their final duties of destruction. The general public introduced harmonium as the most necessary piece of furniture in their homes. The upstarts opened schools of music discordant noises numbed the inner perception of true tones. In the absence of state patronage and responsible Academies and *Sangit Shalas* (Halls of Music) the death knell has struck and today a mournful echo of dirge cries the valleys of Hindustan.

Origin.

There are 14 versions regarding the Origin of Music out of which the following 3 are popular and invariably quoted.

1. That it is descended from *Brahma*, brought into vogue by *Mahādev* and *Nārada* and performed by the great *Naiks* (Masters of Music.)

2. When Moses was crossing the Nile the Angel Gabriel appeared and said 'Take this *Black Stone* with you, it may be useful in time of necessity'—When Moses was in a jungle and suffered from acute thirst an inward voice told him 'to strike the *Black Stone*; and he did; instantaneously sprang from it the *Seven Springs* with seven melodies of seven tones, carrying the pure crystal waters to the Seven Tribes, singing, bringing 'Song' into their lives.

3. That a strange bird called *Musikar* or *Dīpak-Lāta* (hot scorching winds) inhabited the Caucasus mountains, its beak had seven apertures; through each of these openings he was able to blow a different note, and at different seasons of the year he combined these notes into harmony and produced *Rāgs* congenial to that particular hour of the day and season of the year. His age was of a thousand years and when death drew near he fell into a state of ecstasy, accumulated a pile of combustibles from his environs, and danced around it in frenzy, playing the various notes and tunes from his beak in harmony with the seasons. When, however, he touched upon the notes of *Rāg-Dīpak*, fire was ignited, the pile got burnt up, he plunged into it, and became *Sati*. After a time an egg was created out of the warm ashes which in due course became a *Dīpak Lāta*. Thus from times immemorial, one bird was born, lived its weird life and in the end turned to ashes; and another. The bird is extinct now. *Sangit* in Arabic is *Musikī*. *Mu* means sound and *Sikī* means knot, meaning 'sound tied in a knot'. The word music is derived from *Musikī*.

BRAHMA, indulged in the Art for relaxation. *Sarasvatī*, invented the exquisite *Vina*, which bears her name. *Nārada* practised *yog* (contemplation) for several years. His prayers reached *Mahādeo* and he blessed him with the gift of music. *Shiva*, in the act of dancing his Divine dance *Tandav*, shook the universe with his marvellous performance. The *Rudra Been* is the definite representation of the lovely sleeping form of *Parvatī* his wife. *Gāndh. arvas* and *Apsaras* (celestial dancers) performed before Gods.

When the Art was cultivated so freely among the *Devas* in Heaven, it affected the mortals on earth. The kings indulged in it, so did their subjects, until the study of music was considered to be of vital importance, gaining further in popularity and becoming a compulsory subject of education. The youths were taught to sing the *Divine praises* and *prayers* and the secular studies were imparted to them in tunes. Thousands of musicians of all grades flourished in the land, and multitudes of professionals, were supported by the State. There were no rites, ceremonials and observances, in which music did not play an important part. The villages had bards and minstrels who entertained the village folks with deeds of heroes, philosophies of the ascetics and sages, biographies of noble men and women, and love romances, in *tuneful verses*. With the decline of the Moghul Empire came the decline of music and today the mysteries of this sublime Art are confined to literature, or restricted to members of the celebrated families secreted away in remote corners, and handed down traditionally. These families are still to be found; but are few and far between, and guard the knowledge jealously.

Mutt-Bani.

MUTT means opinion or style. The Deities were great exponents of *Sangit* and each being efficient, created a style of his own, which was called *Mutt*. There were 21 *Mutts* out of which the following 4 are popular named after the inventors.

(1) **SOMESHAR** or **SHIVA MUTT**, an appellation of *Mahādev* (Adam). The method of singing and playing in this is like the method with which *Mahādev* sang and played, and one which is extremely difficult. It has 6 *Rāgas*, 36 *Rāginis*, and 8 *Putras* (sons),

(2) **KALINATH MUTT**, named after *Krishna*, who was once playing with a ball on the banks of the sacred *Jumna*, with his playmates. In the enthusiasm of a throw the ball fell into the river, *Krishna* immediately jumped in the water in search of it. When he reached the bed of the river he found himself perched on one of the thousand heads of a monster serpent. The King of Serpents inhabited the *Jumna*. The King Serpent on being thus ruthlessly disturbed was annoyed and tried to injure him with the head on which he stood. *Krishna* jumped gracefully on to another head, and thus by jumping from one head to another avoided its deadly bites; till at last he found a piece of rope with which he successfully tied him up, and thus freed himself from danger. Now this feat of *springing from one head to another* was done with such infinite grace and beauty that it caused a peculiarly pretty dance, with elegant actions and movements, which the historians are pleased to comment upon and this to-day is a recognized classical form of dancing called *Lāsya*. Now when he got hold of the string and mastered the situation, he began to *sing* in sheer joy; he sang with a certain method, and this method is called *Kalinath Mutt*, commemorating that incident and establishing the style. It has also 6 *Rāgas*, 36 *Rāginis* and 8 *Putras*.

(3) **BHĀRAT MUTT**, so called after the great *Bhārat Muni*, who sang *Bhajans* (religious songs), an appealing mode of singing, distinguishing it from the two others in method of execution and arrangement of tunes. It has 6 *Rāgas*, 30 *Rāginis*, 8 *Putras* and 8 *Bharyas* (daughters-in-law).

(4) **HANUMĀN MUTT** so called after the famous general of *Ram Chandra*. The King of Monkeys, who conquered *Lanka* (Ceylon) flushed with victory sang praises in his own way establishing a style thus called. This *Mutt* was followed more or less since. It has 6 *Rāgas*, 30 *Rāginis* 8 *Putras*, and 8 *Bharyas*. The word "monkeys" is used here instead of "aborigines," owing to a misconception of the mediaeval commentators of the epic poem *Rāmāyan*, as the aborigines of South India being uncivilized at the time of *Rāma's* invasion of *Lankā*, they were called *Vana Naras* really meaning "forest men", hence the misnomer monkeys. The fight of Ramchandra was not with monkeys but with the aborigines of Lanka.

The *Mutts* displayed great confusion regarding *Rāg* and *Tāl*, and the difference of opinion led to incessant wrangle, raising field for enquiry and research. This went on till the reign of Emperor Akbar, when the genius *Tān Sēn* made a minute examination of the so called 16,000 *Rāgs* and 360 *Tālas*, studied the distinctive feature of each *Rāg* and *Tāl*, and finally determined upon 200 *Basic Rāgs* and 92 *Basic Tāls*.

None but a master-mind like that of *Tān-Sen* could have brought about such a com-

plete systematization of so intricate an Art. In his *Risalat Tān Sēn*, the significant symbolism beauty and subtlety of each *Rāg* and *Tāl* is ascertained leaving no doubts anywhere making music intensely popular and progressive. This is the arrangement which has been followed more or less since, and has influenced modern northern Indian music. *Dipak*, was a melody which ignited *Fire* in the elements. *Rāg Dipak* was last sung by *Tān Sēn*. It is the tradition not to sing this melody out of respect for the memory of that great singer.

Four different classical styles of singing were also invented called *Bānī*.

1. *KHANDARI BANI*, was invented by *Noubat Khan* which admitted *Dhrupad*, *Dhamar* and *Hori* styles of singing.

2. *GOBARHARI BANI*, was invented by *Atā Hussein Khan* (the name of *Tān Sēn*.) which admitted *Khyal Asthai* and *Tarana* styles of singing.

3. *DAGUR BANI*, was invented by *Suraaj Khan*, which admitted of *Koul Kalbana* style.

4. *NAHAR BANI*, was invented by *Chānd Khan* which treated of *Folk Music*.

12 *Bānīs* of *Kawālī* methods were attributed to the Genius *Amir Khusrao* viz: *Naksh-Gul*, *Roza*, *Guzzal*, *Koul*, *Kalbana*, *Soz*, *Sufi*, *Nigar*, *Tānatlīlī*, *Baseelat* and *Sohla*.

In the south of India, music is of a different character, the instruments also differ a good deal from the north. They have a system of their own. Instead of classifying tunes according to *Mutts*, having so many *Rāgas* and *Rāginīs*, they simply have 72 *Melakartanas* otherwise scales. And each scale has a name which signifies the notes of which it is composed hence the *scale* stands in place of a *Thaath* (mode). Each scale has so many *Rāgs* belonging to its group, and therefore becomes a *basic mode*. Though the Southern Music is academic and *shastric* the experts invariably try to learn the Hindustani Music. The seat of *Tanjore* was famous for *Sangīt* and it was the late *Abraham Pandithar* of *Tanjore* who with his daughters expounded the 22 *shrutīs*, 24 *shruties* and 28 *shrutīs* (shades of tones) in the All India Music Conference in *Baroda* in 1916.

Today there is neither discrimination of *Rāg* nor *Tāl* with the result that the chapter of classical *Sangīt* is closed.

SANGIT OF INDIA

Chapter II

Works of Indian Music.

Few subjects have been more enveloped in mystery and darkness than Indian music. From time to time attempts, have been made to collect, rearrange, assimilate and consolidate existing practices, so as to reduce the same to an intelligible and workable system. But, for lack of interest to-day this rich harvest of ancient literature lies buried in dusty manuscripts, and unless superhuman exertions are directed towards its recovery, our knowledge of the science must remain defective and unconnected.

Indian music is so ancient that its origin is credited to primitive gods. To trace something of its history the old Sanskrit literature must be divided into four periods, the *Mantra* period, from 2,000 to 1,500 B.C.; the *Chhand* period, from 1,000 to 800 B.C.; the *Brahmana* period from 800 to 600 B.C., and the *Sutra* period, from 600 to 200 B.C.. This takes us back to a time which, may seem to be lost in the mists of antiquity, clearly shows that in all these ages music not only existed but had attained a high degree of perfection, and that the musical scale, the fundamental basis of the science, and the result of musical activities of ages, was practised by the *Vedic Rishis*. The Aryans were, therefore, foremost in bringing the Art of music to a high standard, of development, and creative genius were the fruit of the ages.

SĀMA-VEDA, (hymns), extract from the *Rig-Veda*, to be chanted during the sacrifices, have their own metrical system.

SĀMA-SUTRAS, contain rules for chanting and singing the *Vedas*, and possess all the fine elements of music, with a proper musical notation to denote the metre and the mode of chanting. "Let an *Udgatri* (priest *Sāma* singer) who is about to perform the sacrificial work desire that his voice be sweet in tone and let him acquire the musical notes with *Udgiṭha* (sound pure and simple), and by that *Udgiṭha* perform the rites of the *Rit-Vij*," so says authority.

SĀMA VEDACHCHALA, was a *Sama Sutra*, a treatise of seven chapters, denoting the method of singing the *Vedas*, directing the modulations, intonations, trills, etc., of letters, syllables and tones; music being co-relative with the teaching of the *Vedas* and an inseparable part of devotion, the hymns of the *Vedas* were sung; *Upavedas* developed it as an Art, and the *Rishis* and *Munis* included it in their studies.

GĀNDHARVA VEDA, is justly looked upon with Divine reverence. When and by whom it was composed is shrouded in mystery, though almost all the ancient works, have wholly and solely drawn upon the *Gāndharva Veda*, when dealing with its technicalities. There are traces, dim and obscure, that even previous to the compilation of the *Gāndharva* and *Sāma Vedas*, a free and original music spirit, was at work. That there was a succeeding age, in which that spirit was condemned, is proved from the *Dharma Shastras* of the *Rishis*. Now the *Vedic* period established music as an Art. The *Brāhmana* period shows that not only was the musical scale practised by the ancient

Aryans, but its internal value to notes was studied scientifically. This would be unintelligible without the admission of a preceding musical age.

UPĀNISHAD, literature of the *Brāhmaṇa* period is closely enveloped by the mystical symbolism which characterized ecclesiastical Hinduism of that age. But when the verses are stripped off their spiritually enigmatical garb, they are connected with the corresponding number and value of *Notes, Murchanas, Grama* etc. of music, and their subtle compositions treat of the numbers indicating their relation to musical scale and its intervals. They had songs which differed from hymns, and the names of the metric hymns and songs were associated with the names of gods. "Let me sing for the immortality of the gods, for desires of mankind, for securing grass and water, for ailment, for self and for Heaven to the institutions of sacrifices. The vowels constitute the body of *Indra*, the sibilants and 'ha' that of *Prajapati*, and the consonants that of *Death*. Should anyone revile the singer about the sibilants and 'ha,' he should say: I seek the protection of *Prajapati*, who will grind thee down; and about the consonants: I seek the protection of *Death*, who will hurl thee into flames. The vowels to be recited with sound and force, saying: I seek the strength of *Indra*. The sibilants and 'ha' are to be sounded internally, yet distinctly, saying: To *Prajapati* I resign my life. The consonants are to be repeated slowly and distinctly, saying: From *Death* I extricate myself." The singer was then revered and protected from any ridicule or blame.

CHĀNDOGYA and other *Upānishads*, in spite of the tendency of mystification say that "In chanting the *Vedas*, the deeply significant and supernatural 'Om' is articulated. What is 'Om'? It is the All-Pervading, All-Essential, All-Absorbing, All-Sacred. *Rik* is the essence of speech, *Sāma* is the *Prāṇ* (breath). *Rik* and *Sāma* make a *Maithuna* (couple). *Udgitha* is *Svara* (sound, pure and simple), and *Udgitha* is the quintessence of all essences. "Om" is *Udgitha* the most supreme and adorable of all. It is listened to in the ether of the human heart with its seven sounds, which, having settled in the soundless supreme, unmanifested *Brahman*, becomes indistinguishable as the various flavours of the flowers lost in the honey, securing safety and immortality." Thus the *Udgitha* and its epitomized sound "Om," is a composition of music and notes with words.

SHIKSHA (phonetics), were compiled by the sage, *Yājñavalkya*, a *Rishi* of the *Brahmana* period, and the recognized author of the *Sukla* (bright) *Yajur Vedas*. He mentions the *Anusthuba* (a metre), which was practised with considerable acquaintance of its intrinsic value and ratio, and refers to it as having existed in the *Gāndhārva Veda*. This exquisite *Anusthuba* was used in the *Vedic* period; a passage in the *Rig Veda*, runs thus: "Poets by their wisdom discovered *Indra* dancing to the *Anusthuba*." *Yājñavalkya*, in explaining the so-called *Ātman* (self) to his wife *Maitriya*, quotes a verse which classifies the Deities, the castes of the *Rishis*, and the metres into three divisions, under the appellation of *Ucha*, *Nicha* and *Svarita*, and groups the seven notes *ri* with *dha*, *ga* with *ni*, and *sa* with *pa* and *ma*, in such a way that it points to the extremely advanced form of the progress by *fifths*, technically.

PINGALA SUTRAS, were written by *Pingalanga*. In the *Sutra* period, he was the greatest authority on *Chhandas* (metres).

BHĀGVAḌ GĪTA, is favourably disposed to music and treats it affectionately and comprehensively, unlike the *Anugīta*, a portion attached to the *BhāgvaḌ Gīta*, which discloses a forward form of Hindu thought, but condemns music altogether, similarly as do the law givers *Manu*, *Apasthamba*, and others in the *Dharma-Shāstras*. This emphatic condemnation of *Sangit* (dancing, singing and playing) showed that it was a separate Art and that it had reached a high state of perfection and was all-absorbing. The *Gīta*, in securing to itself the oldest, highest and best religious and secular matters of the early Hindu institutions, gives preference to the *Sāma* among the *Vedas*, to the *Gāyatri* among the *Chhandas* (metres), to *Chitraratha* among the *Gandharvas* (ideal celestial choristers), and to *Nārada* among the *Rishis*.

AMAR KOSHA, by *Amarsingha*, the celebrated Buddhist compiler of a lexicon, treats the seven notes at length. In the Buddhist period, the writings and teachings speak of *Sangit* as exemplary for high moral principles to be adopted in life.

MRICHHAKATIKA, (Toy Cart,) was a work of considerable importance by *Kumbhalika* in the reign of King *Su Iraka*, about the time of Christ, gives the number of diatonic scales in describing the *flute* and *vina*.

MEGH DOOTA & SHAKUNTALA, in the fifth century by *Kalidasa* were compositions in the form of musical dramas, (opera).

TORA, 500 b. c. the sacred book of the Prophet Moses, treats of singers.

ZABOOR, the sacred book of the Prophet David, mentions music and instruments.

NĀTYA SHĀSTRA, by *Bharata*, in the 4th century is a comprehensive commentary on the musical drama and the allied Arts. It says: "The poet, who is always the musician in India, is to employ choice and harmonious expressions and an elevated and polished style embellished with the ornaments of rhetoric and rhyme."

In the unsettled conditions of the country in the next 5 centuries many musical works were written. *Sangit* was intimately connected with dramatic representations, and the classic writers in introducing them in the Sanskrit dramas were fully acquainted with the chief features of the Art of music.

RĀGTARANGINI, 12th century, by *Lochanakavi* was the first work of importance, after the Muslim invasion.

RISALAE ARABI, was written by *Hazrat Bahauddeen Amali*.

SANGIT RATNAGAR, 13th century, was written by *Sarangdeo*. It ranks as one of the premier authorities, but faded into insignificance within a hundred and fifty years in spite of *Kallinaths*' and eight more commentaries written upon it, 1425.

RISALAE TĀN SĒN, was most important work of the time, deciphering the complicated *Rāgs* (tunes) and *Tāls* (times) and systematizing them in definite Basic *Rāgs* and *Tāls*.

RISALAE AMIR KHUSRAO, was an invaluable link in the History of Music.

MATLAULFUNOON, *Madani Ilme Raz*, *Majmaululloom*, *Nagmai Sanam*, *Khulasatul Aish*, were all important works.

NARTANANIRNAYA, RAGAMALA, RAGAMANJARI & SADRAGACHANDRODAYA, by *Pundarika Vithala*, are invaluable for the store of knowledge they possess.

RAGAVIBODHA, was a work of value by *Somnāth* in the year 1610.

SANGIT DARPANA, was a popular work composed by *Damodar Misra* in 1625.

SANGIT PARIJATA, was brought out by *Ahobala Pandit* an excellent work.

ANUPALVILASA, ANUPANKUSHA & ANUPATATNARA by *Bhavabhuti* were written at the end of the 17th century. The dramatic compositions of *Sudraka, Kalidasa* and *Bhavabhuti*, are immortal for their extraordinary beauty. Such an abundant, varied and rich treasure of poetic genius has never been brought to play upon the emotions and finer sentiments of any other peoples. They are arrayed in metrical form so as to be sung with musical rhythm and performed with proper gesticulations.

In the eighteenth and nineteenth centuries, when the remnants of the Mohamadan power were struggling to hold the sceptre in *Ajodhya* (Oudh), the following works were produced,

NAOHMAE ASAPI, was written by *Mohamad Raza*. Here, for the first time, we come across a reliable authority with the *Bilaval* scale as the *Shuddha* scale, a scale which is the foundation of Hindustani music.

SANGIT SĀRA, by *Pratap Singh Deva* of Jeypur.

SANGIT KALPADRUM, was written by *Vyas*. 19th century.

SARMAYA ISHRAT AND KANOONE MUSIKI, 1895 by *Sadiqali Khan*. In the next twentyfive years the following works were written.

NAOHMAI DILRUBA, by *Jang Baz*.

NAOHMAE JAN PIZA, by *Hussein Khan*,

GUNCHAE RĀG, by *Mardan Ali Khan* of Moradabad.

PERSIAN INFLUENCE ON HINDUSTANI MUSIC, by *Moulvi Sharar* of Lucknow.

NAOHMAE SAADAT, by *Sahebzada Saadat Ali Khan* of Rampur.

SARMAYE MUSIKI, by *Sadiqali Khan*.

MADANUL MUSIKI, by *Karem Aman Khan*.

MAARIFUN NAOHMAT, 4 Vols, by the late *Raja Nawabali Khan* of Akbarpur in Urdu is the most important work of our times. He has collected the hidden secrets of 300 Dhrupads and Dhamars from *Mohammad Ali Khan* of Rampur (descended in his family from *Tansen*) and set them to Notation. *Raja Nawabali* himself was a great artist, sang and played well and was also a composer.

LAKSHYA SANGIT, series of 5 books by the late *Pandit V. N. Bhatkhande* are works of great importance in which he has set to notation *RĀgs* belonging to varied *Thaats* (modes) as texts for schools. He collected his materials from the *Ustads* and *Khan Sahebs* of Rampur, Alwar and Indore, and set them to notation.

These valuable Records are imperishable in print, but the exponents have all passed away. TO RE-CREATE THE CLASSICAL 'MUSIC-LIFE' REMAINS TO BE DONE.

SANGIT OF INDIA

Chapter III

Practical Experts.

Music being regarded as sacred, from times immemorial we find that Deities, Rishis and Prophets freely practised it.

BRAHMA, indulged in the Art for relaxation.

SARASVATI, invented the *Veena* which bears her name.

SHIVA, in the act of dancing the Divine Dance called *Tandav*, shook the Universe with his vigorous performance.

PARBATI, has been the subject of many a poetical composition. The *Rudra Been* represents her lovely sleeping form.

TAMBOOR, the Vedic Rishi invented the *Tamboora*. (Tambourine is derived from Tamboura.)

NARAD, the Vedic Rishi the distinguished son of *Brahma* practised *Tapasya* (ascetism) for a 100 years. His prayers reached *Madadeo* who rewarded and blessed him with the gift of music and he became a musician of exquisite skill.

JAYADEVA, composed hymns and set them to music 1000 b.c.

BHĀRAT, was the first inspired sage who invented dramatic representations and they consisted of three kinds, *Nāṭya*, *Nritya* and *Nrītta*.

RAVAN, was a proficient performer and allotted a large part of his province to the maintenance of experts. There is a musical instrument, played in *Gujerat*, called after his name, *Ravanhatta*, used by mendicants. The kings were patrons and artists of music and it formed a part of the early education of Princes; even the royal ladies cultivated *Sangit* in their own *Sangit Shalas* (music salons), built specially for that purpose, and attached to their palaces. *Chand*: mentions of this "The *Chohan* was a past master in the Art, both vocal and instrumental."

GAUTAMA BUDDHA, the noble religious reformer was deeply versed in music, and expounded his doctrines by musical representations and references. Abstemious Buddhists and recluse Jains, too, were not indifferent to the charms of music.

ASHVA GHOSHA, who travelled with a party of musicians about the beginning of the Christian era, was the means of converting many persons of distinction by the skill and magic of his performance. In his "Life of Buddha," he says: "They placed the dead body of *Tathagatha*, using all kinds of dances and music. To win over the deity is to sing its praises and prayers. Music hath power to make the Heavens descend upon earth," displays the early innate belief in the mythical portrayal of this wonderful science.

BEHRAM GOR, Emperor of Persia. himself a musician, patronised musicians from all parts. King *Shankol* of *Hind*, sent many musicians to Persia who encouraged by his munificence entered his domain. The dancing girls in Persia were called *Kasull*.

When the celebrated Greek harpist, Terpander, introduced A, and E, and Pythagoras B, completing the diatonic scale, in the sixth century B.C., the Hindus had already established a complete diatonic scale. It was Alexander who carried the chromatic scale from the banks of the Indus to Greece. The early Gregorian and Ambrosian '*Chants*' are Eastern in spirit.

When the Muslims came over to India about a 1000 years ago, the Hindu thoughts were checked at first, but gradually the intermingling began; the Arab, Greek and Persian element blended itself into the Hindu music, and by the powerful patronage and intercourse of the conquerors, changed the original spirit and *Hindustani music came into being*.

The South of India being less disturbed by foreign intervention, retained the material of *Aryan* emotions and feelings and preserved and practised the *Shastric* traditions; with the result that the two systems prevailed viz: the *Hindustani* or northern, based on the *Bilawal* scale; and the *Karnāṭaki* or Southern based on the *Kanagangi* scale. The chief difference lies in the perfectly independent *Shuddha* or primary scales. These two schools have existed in the country for several centuries. Of the two kinds the alluring fascinations, graceful embellishments and pleasing excellencies of the *Hindustani* music cannot possibly be denied. Music existed in Arabia since prehistoric times, and was the means of forming the basis of *Hindustani* music several centuries later. A sketch will be of value to the readers in understanding the present constitution of the *Rāgs* in India by knowing something of the early music of Arabia and Persia.

MOSES, and the children of *Israel*, while crossing the Nile, sang a hymn of thanksgiving.

MIRIAM, the prophetess, Aarons' sister, played on the *Duff* (Tambourine) and danced with her women.

DAVID, played divinely on the *Kanoon* (harp), his chanting is known as the *Lahne Daoodi*. His performance petrified the animal kingdom.

BIBI SARA, sang with such sweetness that the birds listened to her songs intoxicated. In the time of the clan of *Aad* there were two songstresses known as the *Jadao Tan* (jewelled voice). They have illuminated the pages of history.

With the advent of Islam, women still sang and played in assemblies and entertained the audiences in all kinds of functions.

There were 3 basic melodies which were sung all throughout Arabia, and particularly in the centers where fairs were held, in *Medina*, *Taif*, *Khyber*, *Yamana*, *Kadah*, *Wadhyulkina* and *Doomatul-Jandal*. viz:

- (1) *SANAV*, an elaborate melody full of fantasticisms to be sung in assemblies.
- (2) *HEJAZ*, a popular song sung by all.
- (3) *NASAB*, a powerful melody to give impetus, to youths and caravans.

The singers who acquired great fame after the foundation of Islam, were the following:-

TOWAIS OF MEDINA, a slave of Osman, son of Affan, who sang *Hejaz* and *Ramal* equal to none. Other names are, *Saeed*, *Kand*, *Bedth*, *Ibne' Ziyad*, *Mabid* and *Dalal* (pupils of Towais).

KHALIPA OMAR, (634) was a composer.

KHALIPA OSMAN, (644) was a patron of the great musician *Ibn Surried*.

KHALIFA ALI, (656) and **Khalifa Moawla**, (661) were great patrons of music and cultivated the Art.

YAZID, (680) was a composer.

ABU ZOB AIR, was rebuilding the **Kaaba**, (687), he employed masons from Syria and Persia and they sweetened their labours by singing the songs of their country.

SAEED IBN MUSJAH, a negro slave, listened with rapturous longing and to acquire efficiency repaired to Syria, where Greek and Roman sciences were imparted and in further quest travelled to Persia, learnt **Chang** and **Rabt** (musical instruments), and the famous songs of **Bareed**, **Nakeesa**, **Shirin** and **Shakar** the favourites of the Court of **King Khusrao Parviz**; completed his studies and returned to his country a finished performer and was honoured by **Khalifa Abdul Malik** of Baghdad. He left the legacy of noted pupils **Rafique**, **Abu Ayesha** and **Sareekh**, who became very famous.

In the eighth century, music had become a necessary adjunct to Arab life.

Walid I, (705) was a performer on the flute.

KHALIFA ABU ABBAS, (749) and **Mansur**, (754) were great patrons of music whilst **Mehdi**, (775) was a marvellous musician, and all his children were also accomplished in the Art.

IBRAHIM MOUSSILI, (750) acquired marked popularity as an *Inspired and Inspirer Genius*, and was known as the *patriarch* of Arabian Music. **Ibne Jame** and **Ibne Mahriz**, were contemporaries. The **Khalifa** in full *Durbar*, invited the opinion of his courtiers regarding these three experts of repute.

"What do you think of **Jame**?"

"He is like honey, whenever you taste him he is sweet."

"And what about **Mahriz**?"

"He is like a bouquet of flowers scenting the atmosphere with a thousand perfumes."

"How about **Ibrahim**?" said the **Khalifa**.

"He creeps into the hearts of all, dwells there and responds to the tune within."

YUNUS SULEIMAN, and **Zobair Ibné Dahman**, were such favourites that villages were assigned to them.

ZALZAL, was a noted **Berbet** (musical instrument) player, also **Mokhary** and **Ulviya**.

ULVIYA, the sister of the **Khalifa**, and her son **Ibrahim** were both so efficient that history comments favourably upon them.

MABID of **MEDINA**, introduced female singers in the harem, from whom they learnt.

MOHAMMAD IBNAL HARES, wrote an important book indicating how to modulate the voice in bringing to effect a melody.

ABU AYESHA, son of **Motawakkil**, was a composer of 300 songs.

ZANEEN, **DUBAIS** and **MOSHADDAD**, were famous musicians.

ISHAK son of **Ibrahim Moussili**, was no less renowned than his father, was an author, composer, and editor of many important works.

ORIEB, was such a songstress that the pages of history are illumined with her remarkable talents. She boasted of knowing 21,000 tunes, was a great poetess and composer also.

Baghdad had now become the capital of the Arab empire, which stretched from Tartary in the East, to Spain in the West. Here was gathered the finest talent. It was the golden age of Arabian music. Here was held the refined and dazzling court of the son of *Mehdi*, the world-famous *Khalifa Haroon Al Rashid*, whose name is immortal in Eastern song and story. The unlimited patronage of Art and music at his court is on the lips of the Arab minstrel to-day. Music institutions sprang up all throughout the empire.

KHALIFA HAROON-AL-RASHID, (786) was as brilliant and illustrious a monarch in Baghdad, as Emperor Akbar was in Delhi. He was a learned scholar and a highly finished performer.

EMPRESS ZUBEIDAH KHATOON, (his distinginshed consort and co-ruler) conducted a women's orchestra of a 100 Violins faultlessly; and played with surpassing feeling and expression. Orchestral music was not of European invention but originated in the East, ages before the Western world came into prominence as "civilized".

KHALIL, the poet (about 780 A. D.,) wrote his "Book of Sounds" and "Book of Rhythm."

OBEIDULLA BIN ABDULLA, wrote a treatise on "Tones and Mutations in Song."

AL KINDI, in 862 A.D., wrote six books on music: (1) On composition; (2) Laws of tones; (3) Elements of music; (4) Book of rhythm; (5) On instruments; (6) and Union of poetry and music.

AHMAD BIN MOHAMMED, his pupil wrote works on music, including an introduction to the science of music. At Cordova the capital of Arab Spain, the cultivation of the Arts and sciencs were carried out even on a greater scale than at Baghdad. In the reign of *Khalifa Hakam I*, (796), a famous Baghdad musician named *Sarjab* was invited to the court of Cordova. He was a pupil of the celebrated *Ibrahim Moussili*. He arrived in Spain in 821, and under the *Khalifa's* patronage opened the music Institution at Cordova, which became a fountain head of learning, each of its pupils received name and fame. The famous violin called *Stradivarius* was assembled and made by a Moorish student of this school. Other music institution opened out at Seville, Granada, Valencia and Toledo. In this illumined age the field of Arabian music became so extensive that hundreds of new tunes were invented. Expressed opinions, close survey and critical examination, led to the compilation of a large number of books, by eminent philosophers and learned experts.

AL GAREID, *Ibne Sareid*, *Schuma*, *Mobarek*, *Selsel*, *Jalil Ibral*, whom *Haroon* had commissioned to collect songs composed during his reign; all flourished about 850 A.D.

ABUL FARAJ, of Ispahan (died 918) the renowned and eminent scholar, wrote the world famous treatise called '*Al Aghani*,' in twenty one large volumes. The aim of this stupendous immortal work was to record and illustrate the one hundred select tunes of the *Abbaside* period, explaining their scope and nature and tracing their origin.

ABU NASR FARABI, Scholar, philosopher and musician of wide repute was the inventor of *Kanoon* (harp.)

BU ALI SENA, was the 3rd great contemporary medicine Hākeem, author of the powerful book *Shafa*, expounds music as the healer of incurable diseases. He invented the '*Senai*' (flute) called after his name—known and used in India a great deal as *Shahnai*. At this glorious period of Arabian Music, 18 notes were admitted in the scale, and 17 varieties of *Tāls*; called *Doyek*, *Tarke Zarb*, *Mokhammas*, *Dour*, *Sakeel*, *Khaff*, *Daratshan*, *Mabein*, *Zarbul Path*, *Fakhta*, *Cheez*, *Neemsakeel*, *Azfar*, *Azzad*, *Ramal*, *Hējaz* and *Dotāl*.

The melodies were based upon an elaborate *Messel* (scale system) derived from the 12 principal *Makams* (modes) and named after the 12 signs of the Zodiac. viz:

1. *RAHAVI*, was sung from dawn to sunrise.
2. *HOOSSEINI*, till three hours after sunrise.
3. *IRAKI*, till noon.
4. *RASTA*, at midday.
5. *KOOCHICK*, three hours before sunset.
6. *BUSALIK*, at a little after noon.
7. *USHSHAK*, near sunset.
8. *ZANGULA*, for three hours after sunset.
9. *BUZURG*, followed *Zangula*.
10. *NAVA*, at midnight.
11. *ISPAHANNEK* followed *Nava*.
12. *HEJAZ*, came last, and lasted till early dawn.

Six other modes were called: *Schenas*, *Meta*, *Selmek*, *Noores*, *Khardamlah* and *Koucht*. The nature of these scales was demonstrated by circles divided into eighteen points, representing the 18 tones, and from these "circulation of modes" resulted the eighty-four scales, showing a very accomplished and comprehensive system.

SERJAL, a known genius, introduced a less complicated but thoroughly finished system of his own in all his music schools in the ninth century. Mixing 2 melodies was called *Ahang*, and several came into existence such as *Salmah*, *Gardania Nowroz*, *Gowisht*, *Saar*, and *Shahnaz*; certain types were called *Gosha* and these were of 48 different kinds.

ABU BEKR IBN BAJEH, of Granada, wrote a commentary on Aristotle's "Treatise on Sound." Other names are *Abdul Mounim* (11th century), *Mohammed bin Ahmadel Haddah*, (12th century), and *Mohammed Shirazi*, 13th century. There has been no dearth of musical theorists, and in the 14th century, all Arts and sciences were put forth with considerable vigour, and music specially received fresh impetus. The leader of this revival was an Arab of Baghdad, named *Safiuddeen Abdel Mounim*, whose principal work, the *Schereffige*, was written in Arabic; *Mohammed Ben Abu Bekr*, *Ben Scerouni*, *Abdul Kader*, *Mohib*, *Abil*, and *Moussali* must also be mentioned as famous musicians.

Thus the Persian element, found its way into the heart of the desert Arab, and pouring out its impressive tones, caught the vast empire of the *Khalifas* from Sindh to Spain. When the Muslim conquerors came to India they brought with them their own music

and musicians; introducing new names of *Rāgs* and *Tāls*; the intermingling of the 2 musics began, one merged into the other, the revival of this new phase was really the *Birth of Hindustani Music*.

There were many musicians in the court of *Mahmood Ghaznavi*, who sang Persian songs. The taste for *Kawall* style of chanting was also introduced by the *Sufis* whose religious tendencies inclined towards devotional demonstrations and made them extremely popular both with the Hindus and the Muslims. They came originally from Baghdad and brought into practice the *Dervish's* ecstatic dance called '*The Whirling Dervishes*'.

In the reign of *Sultan Altamsh*, the leading exponent *Kazi Hamiduddeen* of *Nagor* got admission to the Royal Court and the *Sufi Chishties* gave religious sanction. This tended towards popularizing *Sufi* music at once, and people began to indulge in it unreservedly. The intermixing continued with vigour and *Sangit Ratnagar* was brought out in the reign of *Sultan Feroze Shah*, son of *Altamsh*, in 1237, adding a valuable link to the music of that period.

FEROZE SHAH, collected Persian, Arabian, and Indian musicians of both sexes and music reigned supreme.

KAIKOBAD, fifty years later came on the throne and stressed the cultivation of music as a compulsory Art, was himself a great patron and performer. Two years later the *Khilji* dynasty was founded and *Jalaluddeen Feroze Shah*, came on the *Masnad* (throne.) In his *Durbar* flourished the famous exponents:—*Mohammad Shah*, *Fatuha*, *Changl*, *Nasir Khan* and *Bahroz*.

SULTAN ALAUDDEEN KHILJI, was another lover of music, and *Sangit*, really became an academic cult. The Muslim sway began to spread towards the south in the Deccan. Here ruled two rival powers the kingdoms of Bahmini and Vijayanagar at that time. They were ever watchful and jealous of each other. One day *Kazi Siraj Chander* crossed the river Krishna, and went to the house of a famous female singer, and finally got an entry and with a great deal of clever manipulation got himself engaged as a clever drummer, who in course of time became indispensable to her as an accompanist answering to the call of her vagaries and moods. Finally he was able to affiliate himself with her cortege to the *Durbar* of the *Rajkumar* who was enamoured of the singer. The *Kazi* poured magic into the performance until the *Rajkumar* became intoxicated and was lost in the singer and her marvellous singing. The *Kazi* watched his opportunity and with a swift movement killed the *Rajkumar*, and still more swiftly carried away the lovely singer to his own land. He loved the singer so did the *Rajkumar*.

Another romantic incident is that of *Prathal*, the famous singer of *Murkhul*, whose fame attracted the *Raja* of *Vijyanager*. He sent a *Brahmin* with a proposal of marriage to make her his *Rani*. *Prathal* politely refused the offer. The *Brahmin* was chagrined at the refusal and asked if she, a mere singer, was aware of the consequences of refusing a mighty ruler. She said "I have dreamt a dream and my destiny is centred elsewhere." The reply confounded the *Raja* to such an extent that he marched on the *Bahmini* Kingdom with a view of annihilating it and bringing *Prathal* a captive home. The troops positioned

on either sides of the *Tunga Bhadra*, a fierce battle was fought. All the captives were brought before the king but *Prathal* was not to be found she had vanished. *Prathal* had sensed danger and incognito fled into the kingdom of Bahmini. When the escapade was brought before the Sultan, he married her with great eclat to his son Hassan Khan in Gulbarga. Beautiful *Prathal* said to her distinguished husband. "My dream is realized."

In the reign of *Sultan Alauddeen* the cultivation of music rose to high perfection *Ibne Batuta* relates in his chronicles that *AMIR KHUSRAO*, the adventurous enchanter was, a creative genius whose popularity as an exquisite poet musician was flung far and wide. He was gifted with a rich and full imagination has left a permanent mark as a foremost inventor of 23 *Rāgs* like *Zeelaf*, *Sarparda Sazgiri* etc. and 17 *Tāls* viz: *Khamisa Savari*, *Farodost*, *Pahalwan*, *Jat*, *Zamani*, *Pushto*, *Adachoutala*, *Kawali*, *Dobhar*, *Jald Titala*, *Jhoomar*, *Roopak*, *Soolfakhta*, *Panch and Chapak* and also the musical instrument *Seh-fār* (three wires) mis-called *Sitar*, and 12 *Banles* (styles) of *Kawali*, including *Jaunpoori*, *Kabiri* and *Khairabadi*.

MOULANA KAMALUDDIN ABDUR RAZZAK, the son of *Timur Lang* came to India 36 years later as an ambassador of *Shah Rukh Shah* to the court of *Vijyanagar*, he discovered Deccan the seat of music, and when the Sultan conquered it, he took hundreds of male and female performers to the North, among them being the great *Nalk Gopal*, of unrivalled fame. The latter was presented at the royal court and his defeat in the musical combat with the exclusive genius, *Khusrao*, was an event of historic importance. His pranks and romances are a well spring of sunny delightful humour. His composition in *Brij Bhasha* and *Persian* are of enthralling sweetness and charm. *Amir Khusrao's* memory will remain, brilliant and ever green. Deccan was flooded by great masters of this Art, and the city of *Vijyanagar* was the principal magnet which drew hundreds into its ocean of melodic lustre, under the patronage of its emperors. At every gate of the city wall hundreds of dancing girls were stationed. Demonstrations were given by them on every occasion and they led the royal processions and danced in durbars.

SULTAN MOHAMMAD SHAH TUGLUK, in his glorious reign, a most fantastic circular structure called *Tārābad* was erected in *Doulatabad*. This was embellished by tastefully furnished rooms, all round in the shape of an amphitheatre, with a huge demonstration hall in the centre. In these elegant rooms, open to view, reclined beautiful maidens, on swings surrounded by handmaids in glittering costumes. The *Darogha* or leader, was a Persian nobleman of high extraction, named *SHAMSUDDIN TABRIZ*. The title of *Amir* was bestowed on the preceptor, thus pointing to the prestige and status in which music was held in those days. This "*elysium of joy*" with its most elaborate arrangements was reserved for the entertainment of royal guests, who, as a great mark of favour, were located there. Grand variety performances took place, under the able guidance of the *Choudhary* in the domed hall reserved for the purpose.

The harmony of Arab-Persian-Hindu music had by this time resulted in many new tunes such as *Zeeluf*, *Nowroz*, *Zangula*, *Iraq*, *Yemen*, *Hoosselni*, *Zilla*, *Durbari*, *Hejaz Khamaj*, *Sarparda* etc. These were adopted and sung all throughout the Empire.

52 names of *Tāls* in vogue were: *Chou, Pauch, Ast, Ganesh, Bhairon, Chapak, Koocha, Avadat, Shudh, Jya Jewat, Rupak, Durat, Lila, Shrital, Amehlo, Rang, Darsen, Guj Lila, Hans Lila, Sarang Lila, Rangvat, Raj, Sangad, Hilmali, Ang, Hansnarsingh, Jey, Nandan, Kookhla, Deepak, Narthaki, Ram, Sum, Ahinand, Abhinand, Barabor, Bedbadhor, Bir, Kal, Orcha, Phar, Yek, Rajbedh, Surbikrat, Jeymangal, Gandharp, Bikram, Perbat, Rangbhara, Nerat.*

In the illustrious reign of the dazzling *Timurlas*, a still more vigorous impulse was given to all Arts and reforms; hence there are endless elegant mementoes of a brave, noble, brilliant race, who conquered, governed, and achieved everlasting glory.

In *Akbar's* glorious reign the fountains of learning overflowed and spread to all parts of the vast Empire.

TĀN.SEN, the divinely inspired, unequalled paragon of cadences, personification of sound, was one of the *Nau-Ratan*, (nine gems) of the illustrious royal court. He was India's last brilliant jewel in the sphere of music, the hero of countless dazzling stories, the writer of many books, the creator of many classical melodies, now lies buried in a modest grave in *Gwallor*. His tomb is overshadowed by a tamarind tree. Musicians make pilgrimage to his memory, lay offerings at the tomb, and a strong superstition prevails that by chewing the leaf of that tamarind tree, the human voice gains in sweetness and beauty. The descendants of *Tān-sen* are now known as *Senyas*, and mostly inhabit the district of *Alwar*. *Tān* means variation, and *Sen* means bath, i.e. bathed in variations. *Tān-sen*, the unapproachable, still inspires one with awe, stands high like a luminous star of unabated brilliance, scintillating throughout the confused centuries.

Other famous musicians were - *Gopal, Noubat Khan, Par Been Khan, Tan Tarang Khan, Baz Bahadur, Mian Lal, Sargyan Khan, Rang Sen, Sobhan Khan, Barkat Ali, Baba Girondas, Maseet Khan and Raheem Khan*. The female noted musicians were, *Raheeman, Sherfoo, Heera, Gulbadan, Sukhbadan and Mussammatt*. The expert dancers were, *Prakash, Lullooji, Wazeeran, Shah Zadi, Jiddan and Biggan*. The *Aine Akbari*, speaks of 41 efficient musicians attached to the Royal Durbar in the reign of the mighty Emperor Akbar, who was a great reformer, a patron of all Arts and sciences, and a great lover of music. *Haridas Swami*, Tan-sen's Guru, was a musician and sage, who lived at Brindaban on the sacred banks of the Jumna. The *Swami's* seraphic compositions form the basis of many a legendary lore.

RAJA MAN TANWAR, the ruler of *Gwallor*, invented the *Dhrupad* style of singing, and the school of *Gwallor* rose into prominence.

SULTAN HOOSSEIN SHARKI, of Jaunpur was another devoted lover of music and who invented 4 kinds of *Todi*. *Nalk Bakhshoo* whose powers were second to none; *Baljoo, Pandvi, Lohung, Jurjoo, Bhagwan, Dhondee* and *Daloo*, were all renowned musicians of those times.

RANI MIRABAI, of *Udaipur*, poetess-musician, dissatisfied with the vanities of the world, consecrated her life to the services of *Bhajans* (divine compositions) in the temple at *Chitor*. This beautiful monument stands to-day known as *Miraba's* temple. The wind whistles a mournful melody to the invisible spirit that may still haunt its beloved precincts.

The dulcet pathos of *Sardās, Kabirdās, Bhikoodās, Tulsidās, Haridās, Lada Kapola*, their predecessors and successors, are remembered and cited with affection and reverence to this day. These were godly men, who preferred asceticism to worldly enjoyment and made music their life-long study. The eminent *Pundarik Vithal*, too, lived in these glorious times.

The famous singers of *JEHANGIR'S* court were *Chatarkhan, Parvizad, Jehangirdād, Khurramdād, Makhu, Hamzā* and *Bilas Khan*, son of *Tān-Sen*.

The principal artists of *SHAH JEHAN'S* durbar were *Jaganāth*, who received the title of *Kaviraj* (prince of poets), from the Emperor, *Dirang Khan, Lal Khan*, known as *Gunsamudra* (ocean of excellences), and the son-in-law of *Bilas Khan*. *Dirang Khan* and *Jaganāth* were awarded their weight in silver in token of appreciation.

In the latter half of the 18th century, Muslim power declined and the country began to be influenced by the English, and the decay of all indigenous Arts set in. A slow and sure death gripped the cult of music too.

MOHAMMAD SHAH RANGILAY, (merry), 1719 A. D. was the last Emperor who had performers of repute attached to his Court. Among them were *Adarang, Sadarang*, the preceptors of the *Khyal*, style of singing, and *Shorī*, the initiator of the *Tappa*, style of singing. Most of their compositions are associated with the name of *Mohammad Shah*. They brought these styles to the highest form of perfection. Enticing, classical adornments featured the many new modes, like *Rekhta, Qoul, Tarana, Tervat, Guzzal, Kolbana, Marcia, Soz*, etc. *Noor Khan, Ladoo Khan, Piyare Khan, Janee, Goolam Rasul, Shakoor, Mukhan, Tithoo, Mithoo, Mohammad Khan* and *Chejjoo Khan* were all experts of fame.

Since the advent of the Muslims, theoretical labour of authorship was reserved for the Hindu authors and Sanscrit scholars, and the practical *Sangit*, was rendered by the Muslims, lately in blissful ignorance of theory. *Asafuddowlah*, the Vazir Nawab of Lucknow who wrote *Naghamat*, was an expert musician himself. The Kings of Oudh were the last rulers holding the sceptre of Muslim supremacy in India, and all the members of the Royal family excelled in the Art of dancing and singing. The last king, *Vajid Ali Shah*, was a past master in the Art. Many important works are ascribed to his name. The classical music of India seemed to be coming to an end.

The followers of *Tān-Sen* were divided into two musical sections, the *Rubāblyas* and *Beenkars*. Both were classically represented in *Rampur*, a State sheltered by an amphitheatre of the Himalayan range, in the north of India: the *Rubāblyas*, were represented by *Mohammad Ali Khan*, and the *Beenkars*, by *Vazir Khan*, the descendant of *Nabi Khan*, of the court of Emperor *Mohammad Shah*. The rulers of *Rampur*, have not only been great patrons of the ancient Art, but were themselves celebrated musicians and poets. *Nawab Kalbe Ali Khan* and *Sahebzadeh Saadat Ali Khan*, were both musical genius; while the late ruler, *Nawab Hamid Ali Khan*, combined in him the great tradition of his Royal house by being an eminent poet-musician-theorist. Classical *Sangit*, was controlled by a group of extremely clever practical experts. Hidden from the curious gazes of man's eyes were *Vazir Khan Beenkar, Piyare Saheb Dhrupadya, Mustafa Khan Khyali, Ali Raza Khan*, singer of *Koul Kalbana, Fida Hoosseln*, the *Sarode* player, *Mohammad*

Ali Khan, the *Rubab* player, and *Achchan*, the extraordinary dancer of the house of *Kalka Bindadin*. All these excelled in their own spheres and were complete masters in their respective Art. They have disciples who are endeavouring to keep alive the noble legacies handed down to them from their forefathers. Rampur guarded the knowledge of musical culture with such jealous secrecy that very few indeed were privileged to enjoy the high class classical *Sangit*, in full. Guests were honoured with an occasional performance, but the great wealth and store of information remained with those who were versed in it. Among the many noted musicians of recent times, the names of *Mohammad Khan*, *Sheroobal*, *Omrao Khan*, *Khoshal Khan*, may be mentioned. *Haddoo Khan*, held an undisputed sway over his contemporary *Khyal* singers, so did *Hassoo Khan* and *Tanras Khan*. *Vazir Khan* (*Dhamar* singer); *Alijan*, and *Tasudduck Rasul*, (*Tirwat* and *Tarana* singers); *Dadu Fatehsinghl*, *Kudao Singh*, *Zorawar Singh* and *Nasrat Khan* (*Pakhwajls* or drummers); *Goolam Ali* (*Sarode*-player); *Varis Ali*, *Jamaluddin Khan*, *Musharaf Khan* (*Been*-players); *Bahadur Sen Khan* (*Rubab*-player); *Imrat Sen*, *Rahim Sen*, *Kale Khan* (*Sitar*-players); *Ali Hoossein*, *Zakiruddin Khan* (*Khandari Bani*); *Imdad Khan*, *Alabande*, *Waheed Khan*, *Lateef Khan*, *Nasiruddeen Khan*, *Inayet Khan*, were the last exponents of the *Khandari Bani*. These musicians are dead; and now their progenies are groping in the dark to grasp the hidden meanings, in vain sacrificing their lives to attain the unknown, the *breathing tragedies* of confused humanity.

Thus we see that at a very early period of history, Indian music had developed into a science, rich and perfect in composition, combining in a high degree the requisite virtues of melody and rythm. With Muslim influence, northern music underwent vital changes, gaining considerably in beauty. With the decline of the Muslim power the Art of music too declined. During the early supremacy of the English, the remaining vitality was completely crippled. They thought it semi-barbarous. One or two scholars, Sir William Jones and Ralph Griffiths, made some attempts to understand the subject, but their interest was academic and antiquarian. At present, music receives no support or impetus from Government, with the consequence that it has deteriorated both in quality and quantity. Had it not been that music came to be more or less confined to the Durbars, it would have been totally extinct. These Court-artists were preserved and exhibited more as curiosities than as exponents of a great Art. Even the Indian princes under the so-called "new education", acquired hybrid notions and began to display indifference towards Indian music. The older generation of musicians died away without bequeathing their knowledge to their representatives and descendants.

All that remained of a once superb Art therefore suffered deplorable neglect. Such a state of medley consequently resulted in producing upstarts and charlatans, who, affecting poses, had the impudence to bring out books on the subject, and also put up puppet shows to a sensation-loving public in the western world and India, a matter completely meaningless and misleading. THE 'SOUL OF INDIA' POSSESSES A CREATIVE MISSION, OF WHICH IT IS HALF CONSCIOUS, PARTLY YIELDING TO AND PARTLY STRUGGLING AGAINST THE TENDENCIES OF THE AGE, GRADUALLY CRYSTALLISING IN ITS TRUE FORM AND GETTING CONSECRATED TO ITS TRUE WORK.

AL-AGHANI, was undoubtedly one of the greatest works on music, ever written by any one, in any age and in any clime. It describes the select 100 basic melodies of the Abbaside period in metre, composed by famous poets for the specific melody, denoting the rythm and key to its composition. It also gives most elaborate life history of the famous 100 musicians and their marvellous achievements, and also the details of 100 select instruments.

AL-AGHANI, in Arabia, a stupendous work of 21 large volumes. and centuries later, **RISALAE TĀN SBN** in India, the 2 great important musical works, clarify the following points, bringing music on a systematic basis,—

1. The *classical melodies*, their uses and symbolic significances.
2. The *noted musicians*, of the times.
3. The *instruments*, of the times.
4. The determination of the *classical styles*, of the times.

It is significant to see that many of the *Rāgs*, *Tāls* and instruments bear the same names in India derived from the parent stock in Arabia. Herewith a few extracts from **Al-Aghani**—: “There are 18 kinds of drums.

DUFF, was played on the nuptial night of *Bilks* and *Suleiman*.

TOPHA, was played by the Hebrews before the Golden Calf.

AL-MISRI, was played by the Egyptians.

MORABBA, was patronized by the noted Towais.

JAHLI, was used by the professional females, *Kaina*, *Karina*, and *Dajini*.

TABLUL KABIR, a monster drum the height of a man, was played by the male professionals *Mughanni*.

Other drums were:— *Bandair*, *Rik*, *Tir*, *Daera*, *Shakshak*, *Mazhar*, *Girbal*, *Siptik*, *Atari* and *Tabl*. (The Indian *Tubla*, has derived its name from *Tabl*).

The **DUFF**, sounds a social note.

The **TABL**, sounds a martial call.

The **TABL**, main varieties were—: *Duhol*, (*Dhol*), *Kus*, *Kasa*, and *Dubdub*. Other musical instruments were *Arghanun* (a monster organ), *Buk*, *Nakkar*, *Anfar*, *Nafir*, *Mazmar*, (reed pipes, played by female professionals leading armies), and *Tumbur*, 7th, century. *Buk*, was a long spiral cylindrical shell or conch which was sounded on important occasions in the 8th, century in Arabia. *Buk*, corresponds with the *Sank*, (conch in India).

The **DUFF**, was introduced in Europe by the Moors.

The **TUBL.KHANA**, (band house) was a Royal insignia, in charge of an *Amir*. The Sultans' band in Arabia comprised of the following instruments:— *Kusats*, (Kettle drums) 40. *Duff*, 20, trumpets 20. *Abwak*, (horns) 20. *Mazmur*, 4. and *Duhol*, 4. The loss of a *Tablkhana*, meant a national defeat and a severe blow.”
From *Risalae Tān Sēn*.

“The **NAKKAR KHANA**, of the Emperor *Akbar*, of India, comprised of the following—: *Kurga*, (monster kettle drums) 18 pairs. *Nakkara*, (big drums) 20 pairs. *Dhol*, 4. *Surnai*, (reed pipes) 9. *Karna*, (large trumpet) 6. *Nafir*, (trumpet) 2. *Sing*, (horn) 2. and *Jhanj*, (cymbol) 3 pairs. Such a *Nakkar Khana* was an attribute of sovereignty.”

From *Al-Aghani*;

"*MUSIKI*, means *Ghina* (singing).

MUSIKAR, means *Moghanni*, (singer).

MUSIKARIYA, means instruments.

GHINA, was of several styles as follows—:*Nauh*, was lamentation. *Nasb*, was secular, *Bait*, was the repetition of a melodic phrase, *Misra*, was restricting the tetrachoral limit. *Nashid*, means measured singing (on *Tāl*). *Tartil*, means unmeasured singing (on *Lay*.)

GHINA AL RAKI, and *Mutkar*, means classical Art songs. *Asba*, means melody and *Eka*, means time. Musical syllables such as—:*Tir, La, Tar, Re, Tiri, Ya, Aman*, and *Ah*, were inserted between words, or in the beginning, or end, to harmonise with the measure, verse, or tune, rhythmically. (In India we insert *Hā, Miyan, Rī, Are* and so on).

There were 3 classical important methods in which songs were sung pointing to the fact that human voice received academic precision and training. 1stly, the *Solo*; 2ndly, the *Chorus*, and 3rdly, the *Antiphon*. The *choral symphony*, brought into full play the beauty of trained human voices with its complement of variations, trills, grace notes, and all the adornments of finest singing, showing an extremely advanced stage of music. (Choral singing, was of Eastern origin and not of the West).

AL-GAREID, who flourished in the reign of Yazid II, was gifted with such a rare golden voice that he was said to receive his training and inspiration from a hidden *Jinn*. One day while singing on a grand festive occasion, he was suddenly struck dumb, but the song floated in the atmosphere long after, and the assembly did not realise what had happened so overpowered were they by the magic of his singing, till gradually the strains subsided, and they discovered that *Al-Gareid*, was struck dumb and had died by the power of the *Jinn*, (716), but his beautiful voice haunted the precincts and attracted large audiences.

SAREID, was the leading exponent of *Sakeel*, rhythms; pilgrims to Mecca clamoured for his singing. He was the leading artist in the concerts of *Jamila*. He also played on the *Ud* (lute), *Duff*, and *Katib* (musical wand).

ZALZAL, (styled *Al Darib*), who flourished in the reign of *Mahdi*, (775), was a pupil of *Moussili*, and the most famous *Ud* player, without an equal before or after. He invented the *Ud-ul-Shubbat*, (the fish shaped), which surpassed all other *Uds*. He was of a very humble origin.

ZIRYAL, in the reign of *Abdur Rahman*, II, (852), received large sums from the privy purse of the monarch. He was most deeply versed in all the branches of musical Art. Tradition spoke of his knowing 10,000 tunes, with their specific *Alkars* (airs). He introduced the *Mizrab*, (plectrum), made of an eagles' talon. He was the founder of Muslim music history in Cordova, Spain, and his powerful influence passed on, into the South of Africa, where it still lives."

SANGĪT OF INDIA

Chapter IV

Sur Adhya (Law of tones)

SANGIT, is formed of **Surs** (tones), and **Tāls** (times). Each is dependent upon the other for a complete sympathetic arrangement for a final expression of **Gayān** (singing), **Vadan** (playing), and **Nritya** (dancing). All creations in nature have sounds. Some are **positive**, and loud, and can be heard distinctly without paying special attention to them like **thunder**, the **roaring of the sea**, the bellowing of a **buffalo**; there are other sounds that are **definite**, and have to be listened to with attention, like the **singing of the birds**, the **whispering of the winds**, and the **trickle of water**; then there are the third kind of sounds that are **inner**, and have to be **perceived** by developing the hidden subtle sense of hearing, like the **movement of the stars**, the **vibrations in the atmosphere**, and an **unexpressed melody unidentified**. These 3 kinds of sounds were defined by the ancients and determined into **Surs**, **Surats**, and **Srutis**, forming a comprehensive scale, as the **foundation of music**.

SURS, (full tones) are **positive**, and 7 in number viz: **Sa, Re, Ga, Ma, Pa, Dha, Ni**, called **Saptak**, (diatonic scale).

SURATS, (semitones) are **definite**, and 5 in number, and together with the **Saptak**, form a chromatic scale of 12 notes called **Sargam**.

SRUTIS, (quarter tones) are shades of tones, to be perceived by an **inner sense of perception**, 10 in number; so that together with the **Saptak**, and **Sargam**, constitute a comprehensive scale of 22 notes, called **Murchana**. **Murchana**, is a delicate stage comprising of vibrations, spread over by 22 notes of a classical scale, finely distributed in the melodies to be used with ultra care and precision, to distinguish the secret of the true basis of the **formation of a Rāg**. The **Srutis**, are not imaginary sensations but **concrete** tones to be used with knowledge and profound study.

Saptak, (octave).

ANUDAT, **Svarit** and **Udat**, are 3 octaves which a classical singer must develop.

VADAN, playing, on a classical instrument like **Been**, must develop the 5 octaves, viz: **Mandra Tār Saptak**, the lowest octave. **Mandra Saptak**, the lower octave. **Madhya Saptak**, the medium octave. **Tār Saptak**, the higher octave and **Tār Tār Saptak**, the highest octave.

GAIK, was a title given to one who was able to render **Tāns**, variations of the 3 octaves, **Mandra**, **Madhya**, and **Tār**, with its full complement of tones and with ease **Mandra**, is produced from the head, **Madhya**, from the throat, and **Tār**, from the abdomen. The modern singer renders an octave and a half, hardly going beyond.

AROHI, is ascending from low to high in the scale; **Sa, Re, Ga, Ma, Pa, Dha, Ni**.

AVROHI, is descending from high to low in the scale; **Sā, Ni, Dha, Pa, Ma, Ga, Re**,

Sa, written as such belongs to the **Madhya Saptak**, middle octave.

Sā, written with a dot above belongs to the **Tār Saptak**, high octave.

Sa, written with a dot below belongs to the **Mandra Saptak**, lower octave.

DIVISION OF NOTES.

To portray to our minds the most exquisite harmony which the shades of tones form in Indian music by a cut and dried theory is out of the question. There are tones half-tones, quarter-tones and eighths of tones. The difference in these sounds as can be well imagined is so subtle and so exquisitely fine that before one has the consciousness of one sound, it has merged into the other of its own accord, forming soft modulations and unexpected impressions. They are unutterably pure, classically beautiful and sublime in expression. These shades of tones correspond with the *Murchanas*, previously mentioned.

There is a certain stage in each note, which is neither *Tivra* (sharp), nor *Komal* (flat), but a sound in between the two. This sound or note is called the *Shudh Sar*, and forms the central sound of a note. There are three tones in a higher key than the *Shudh*; and three tones in a lower key than the *Shudh*; and these together form the seven tones in one note.

A tone which is one degree higher than the *Shudh*, is called *Tivra*.

A tone which is two degrees higher than the *Shudh*, is called *Ta-Tivra*.

A tone which is three degrees higher than the *Shudh*, is called *Tām-Tivra*.

A tone which is one degree lower than the *Shudh*, is called *Kōmal*.

A tone which is two degrees lower than the *Shudh*, is called *Ati-Kōmal*.

A tone which is three degrees lower than the *Shudh*, is called *Shikari*.

These are the seven tones that divide the one note. The subtlety and fineness of these sounds may better be imagined than written. To an untrained ear these delicate shades of tone are meaningless and are hardly discernible. He is merely conscious of an exquisite flow of sounds, all blending into one another, making a graceful whole. These seven notes correspond with the *Murchanas*, already mentioned. These divisions of notes, as given in the ancient texts of Sanscrit works, are too complicated to be understood and one gets thoroughly puzzled. As a matter of fact, there are twenty-two *Murchanas*, or shades of tones in one scale in Indian music; and the difference in these is merely that of a hair-breadth, hardly distinguishable to the foreign ear in a melody. *And yet it is these delicate sounds, which are of great importance in the formation of a tune and in retaining its individual and classical character.* They are clear sounds and easily heard when an expert renders them slowly and distinctly in the scale. The classical *Rāgs* are discriminated only by the *Bhed*, (secret), of application of *Murchanas*. The *Murchanas* or 22 *Shrutis*, are *Teebra*, *Kumodvati*, *Munda*, *Chandovati*, (Kharaj), *Dayavati*, *Ranjini*, *Raktika*, (Rishab), *Rudri*, *Krodahi*, (Gandhar), *Vajrika*, *Prasari*, *Priti*, *Marjini*, (Madhyam), *Shriti*, *Ritka*, *Sandipni*, *Ālapni*, (Pancham), *Madanti*, *Rohini*, *Ramya*, (Dhaivat), *Ugra*, and *Shrobbini*, (Nishad).

The range of tones in the classical *Sangit*, is extensive. One octave comprises of 22 tones. A *Been*, player has to manage 5 octaves and must be able to manipulate 110 tones. A singer should develop 3 octaves i.e, 66 tones, and render them with ease. The instrument to be used for the keytone is *Tambura*. The modern music teacher is a slave to the harmonium, which shatters the sense of true hearing, and thus the pupil becomes deaf at the very initial stage. Classical *Sangit*, has no place in the modern Indian home, and there is the tragedy.

Personified Chronicles of SURS, (notes)

SHUDH pure *Surs*, [notes] are seven in number and are named individually as *Khara* or *Shad*, *Rishab*, *Gandhār*, *Madhyam*, *Pancham*, *Dhaivat*, and *Nishad*, and collectively they are called *Saptak*; and to simplify their use in music, they have abbreviated names to distinguish them, such as *Sa*, *Re*, *Ga*, *Ma*, *Pa*, *Dha*, *Ni*. These *Surs*, have interesting biographies, human and supernatural in composition. They are human in having temperaments, costumes and colours, and like products of nature, flourish in particular seasons. They are descended from the Heavenly bodies and trace their lineage from above. Certain *Surs*, are dominant at certain stages of a man's life, they are produced from the various parts of the body. The *Surs*, occur in certain animals from whom they are taken. Those *Surs*, which possess hot temperaments have the mysterious faculty of curing those afflicted with rheumatism and such ailments, and vice-versa; provided they are sung by high-minded and noble souls, and at the specified season of the year and hour of the day, when they should be sung; then alone will the desired effect be obtained.

Temperaments are *astrological*; as the various *Surs*, are grouped under the rulership of the seven planets; and the planets according to the canons of astrology; are given rulership over the elements. The Sun and Mars are considered to be hot; as they rule the elements of fire, Jupiter and Moon rule water, Venus and Mercury rule air, and Saturn rules the element of the earth. Hence these various temperaments.

Astronomically, the day is divided into twelve equal parts of light, and twelve equal parts of the night. This is done from sunrise to sunset, and from sunset to sunrise again. These parts are given planetary rulerships, and each astronomical hour may vary in length according to the latitude of the place and season, the knowledge of which is very necessary to know the exact *Rāg*, which is to be played or sung to produce the desired effect, at the specific time.

KHARAJ, SHADJ or *Sa*, means original, and born of 6. This note is *Achal*, (permanent) This *Sur*, is under the protection of *Agni Deva*, and like *Pancham*, does not lend itself to change into *Tivra*, (sharp) or *Kōmal* (flat,) but is permanent. It is connected with the first Heavens and the planet called *Kamar*, moon in Arabic. It has a peaceful temperament. In effect it is cool and moist. Its complexion is blue. It is arrayed in exquisite azure white garments and starry ornaments. Its seasons are-all the seasons of the year. This note is produced from the abdomen. Its sound has been taken from the cry of the bird *Taoo*s, peacock. It is prevalent in the voice of a human being when he is seventy years old. This tone is necessary and harmonious in all the *Rāgs*.

RISHAB, or *Re*, means Bull. This *Sur*, is under the protection of *Brahma*. This tone changes into *Tivra*, or *Kōmal*, It is connected with the second Heavens and the planet called *Atarud*, Mercury in Arabic. It has a hopeful temperament. In effect it is cold and dry. Its complexion is pale-green; it is arrayed in a green costume and is decorated with fairy ornaments. Its season is the hot season. This note is produced from the heart. Its sound has been taken from the cry of the bird *Papīha*. This note is prevalent in the voice of a human being when he is sixty years old. It is harmonious in the tunes *Des* and *Kanhra*,

and quite unpleasant in *Malkaus* and *Hindole*; etc. It has three *Shrutis*: shades of tones *Kamodvati*, *Munda* and *Chandovati*.

GANDHAR or *Ga*, means a woman whose beloved and children are dead. This *Sur*, is under the protection of *Sarasvati*. This note changes into *Tivra* and *Komal*. It is connected with the third Heavens and the planet called *Zohra*, Venus in Arabic. It is of a sad temperament. In effect it is cold and moist. Its complexion is pale and arrayed in grey garments. Its season is the hot weather. This note is produced from the chest. Its sound has been taken from the cry of the animal *Goos-fund*. It is prevalent in the voice of a human being aged fifty. It is pleasant in the tunes *Kalingra*, and *Khamaj*, and is quite unpleasant in *Sarang*. It has three *Srutis*: *Ranjini*, *Ragtika* and *Krodhi*.

MADHYAM or *Ma*, means moderate or middle. This *Sur* is under the protection of *Mahadev*. It changes into *Tivra* or *Komal*. It is connected with the fourth Heavens, and the planet called *Shams*, Sun in Arabic. It has a restless temperament. In effect it is hot and dry. Its complexion is red. It is arrayed in reddish black garments and is heavily ornamented. Its season is the hot season. It is produced from the throat. Its sound has been taken from the cry of the bird *Saras*, Crane. It is prevalent in the voice of a human being when he is forty years old. This note is pleasant in *Malkaus*, and *Behag*, and unpleasant in *Bhopal*. It has three *Srutis*: *Prasarini*, *Priti* and *Marjini*.

PANCHAM or *Pa*, means fifth. This note is under the protection of *Lakshmi*. It is connected with the fifth Heavens and the planet called *Mirrikh*, Mars in Arabic. *Pa* is *Achal*, like *Sa*, but is taken in such *Rags*, where *Pa*, occurs. It has a passionate temperament. In effect it is warm and dry. Its complexion is red, and is arrayed in yellow garments. Its season is the rainy weather. This note is produced from the mouth. Its sound has been taken from the cry of the bird *Koyal*, Cuckoo. It is prevalent in the voice of a human being when he is thirty years old. It sounds pleasant in the tunes *Todi*, and *Asavri*, and is quite unpleasant in *Malkaus*, and *Hindole*.

DHAIVAT or *Dha*, means black hearted. This *Sur* is under the protection of *Ganesh*. It changes into *Tivra*, or *Komal*. It is connected with the sixth Heavens and the planet called *Mushtari*, Jupiter in Arabic. It has an equable temperament. In effect it is moist and wet. Its complexion is green, and arrayed in verdilion garments with lovely ornaments. Its season is the rainy weather. It is produced from the palate. Its sound has been taken from the neighing of a horse. This note is prevalent in the voice of a human being when he is twenty years old. It is harmonious in *Bilawal*, *Alalya*, etc., and is inharmonious in *Zeelaf*, and *Malsari*, etc. It has three *Srutis*: *Ritka*, *Sandipni* and *Mundanti*.

NISHAD or *Ni*, means seated. This *Sur* is protected by *Surya*. It changes into *Tivra*, or *Komal*. It is connected with the seventh Heavens and the planet called *Zohol*, Saturn in Arabic. It has a contemplative temperament. In effect it is cold and dry. Its complexion is ochre; it is arrayed in black garments and is most beautifully ornamented. Its season is the cold weather. It is produced from the nose. Its sound has been taken from the trumpeting of an elephant. This note is prevalent in the voice of a human being when he is ten years old. It is pleasant in *Bihag*, *Paraj*, etc., and quite unpleasant in *Sorath*, etc. It has three *Srutis*: *Rohini*, *Ramya*, and *Kshobini*.

Table of 22 Murchanas. (quarter tones).

Names		Rāgs in which they occur			
1.	Teebra is Shudh Sa ,	„	In all Rāgs,		
2.	Komodvati, „ Ati Komal Re,	„	Bhairaon,	Shri, Lalit,	Jogiya Asavri,
3.	Munda, „ Komal Re,	„	Bhairaveen,	Shri,	Ramkali,
4.	Chandovati „ Shikari Re,	„	Bibhas,	Gouri,	Prabhavati,
5.	Dayavati , „ Shudh Re ,	„	Yemen,	Bilawal,	Kafi,
6.	Ranjini, „ Ati Komal Ga, or Tivra Re,	„	Komal Bageshri,	Todi,	Darbari,
7.	Ragtika, „ Komal Ga, or Ta Tivra Re,	„	Bageshri,	Bhopal,	Malkaus,
8.	Roudri , „ Shudh Ga ,	„	Rageshri,	Bhopal,	Yemen,
9.	Krodihi, „ Tivra Ga,	„	Yemen,	Tilak Kamode,	
10.	Vajrika , „ Shudh Ma ,	„	Chhaya	Bihag,	Bilawal,
11.	Parsarini, „ Tivra Ga,	„	Chhaya,	Bihag,	Purbee,
12.	Priti, „ Ta Tivra Ma,	„	Chhaya,	Kalyan,	Basant,
13.	Marjini, „ Tam Tivra Ma,	„	Chhaya,	Purya,	Basant,
14.	Shriti , „ Shudh Pa ,	„	In all Rāgs where Pa. occurs,		
15.	Ritka, „ Ati Komal Dha,	„	Komal Bageshri,		Bhairaon,
16.	Sandipni, „ Komal Dha,	„	Asavri,	Bhairaveen,	Bibhas,
17.	Alapni , „ Shudh Dha ,	„	Berari,	Bhopali,	Sohini,
18.	Madanti, „ Tivra Dha,	„	Pahari,	Kukab,	Yemen,
19.	Rohini, „ Ati Komal Ni,	„	Komal Bageshri,	Jejevanti,	Megh,
20.	Ramya, „ Komal Ni,	„	Bhairaveen,	Asavri,	Megh,
21.	Ugra , „ Shudh Ni ,	„	Bilawal,	Khamaj,	Durga,
22.	Kshobini, „ Tivra Ni,	„	Durga,	Khamaj,	Gunkali,

I have heard **Piloo**, and **Deepak**, in Rampur, with the full complement of **Murchanas**, and on rare **Tāls**. Such a profound performance is totally extinct in India today.

CHHAYA, is a **Rāg**, in which occurs **Tivra Ga**, and all the 4 kinds of **Ma**. Such a **Chhaya**, was sung by **Rupmati**, the songstress of Mandu, when she performed **Satl** in memory of Baz Bahadur. There are other classical **Rāgs**, in which occur a **Shudh**, tone and its corresponding **Srutis**. The secret of applying these tones are known to the **Guns**, (experts). Any violation of the prescribed law is regarded as sacrilege.

Close observation of **Al Aghani**, **Aine Akbari**, and **Risalæ Tān Sen**, sum up the **Important fact** that the **Murchanas**, the basis of the classical Arabian and Indian **Rāgs** remain the same scientifically, proving the 2 systems as identical. In course of time the **practice** deferred, the method of **producing** the voice and rendering **Tāns**, became individual, so that though the classical melody remained the same it sounded different, because the **training** was different and the **style of singing** was distinctive. THE HINDUSTANI MUSIC, IS BASED UPON THE EARLY ARABIAN MUSIC IS INDEED VERY CLEAR & INTERESTING.

SANGĪT OF INDIA

Chapter V

Tāl Adhya, (Law of Time)

The secret of the gravitation of the Universe, the poise, balance and discipline of the movement of the Heavens and earth is symbolically and mystically the result of *Rhythmic Motions*. Rhythm, is the essence of music. The production of tones, at regular beats, is the law and order of music. In *Sangit*, there are 2 kinds of rhythms. One is *Tāl*, and the other is *Lay*.

TĀL (time), is an important factor regulating the relative durations of musical sounds, a mathematical proportion of equal returning values of symmetrical beats. *Tāl*, comprises of vibrations, and vibrations are based upon the beat of human pulse, hence *Tāl*, pulsates with human life itself. *Tāl*, is an abbreviated form of *Tāndao*, and *Lāsyā*, *Tā*, for *Tandao*, and *La*, for *Lāsyā*. *Mahadeo* and *Parbatī*, danced in ecstasy to the rhythm of the universe. *Mahadeo's* dance was called *Tāndao*, and *Parbatī's* response was called *Lāsyā*, which descended to *Krishna*, and to the *Gopis*, and on to the women of *Sourashtra*. The combined mystical measure was called *Tāl*, which was played on the classical drum *Pakhavaj*, an invention attributed to *Mahadeo*. In course of time many drums were invented like *Tubla*, *Tāsa*, *Choughada*, *Nakkara*, *Dumru*, *Jhanj*, *Dhol*, *Kartal*, *Manjera*, and *Daera*. *Tāls*, invented by *Amir Khusrao*, 700 years ago and still surviving the many centuries are: *Pushtoo*, *Zoobahar*, *Savari*, *Kawali*, *Sulfakhta*, *Jat*, *Tirtala*, *Ada*, *Choutala*, *Zumra*, *Dāstan*, *Khamṣa*, *Farodast*, *Kaid*, *Pahalvan*, *Put*, *Chapak*, and *Asvari*. The *Matras* in these *Tāls*, range from 4 to 32. The popular *Tāls*, are *Keherva*, *Dadra*, *Ektal*, *Tirtal*, *Choutāl*, *Rupak*, *Jhaptal*, *Khemta*, *Zumra*, *Chachar*, *Dhamar*, *Dipchandi*, *Tilwada*, *Tevra*, *Guzul*, *Kawali*, *Ekval*, and *Punjabi*. The *Matras* in these *Tāls*, range, from 4 to 16. Other classical *Tāls*, used in *Rampur* State, in the regime of the late Ruler Hamid Ali Khan, in 1924, and also by the last group of famous musicians who gave extraordinary demonstrations in the Music Conference in Baroda in 1916, were, *Jagpal*, *Rudra*, *Vishnu*, *Shiv*, *Brhama*, *Shekar*, and *Ast*. The *Matras* in these *Tāls*, range from 4 to 82. There were 360 varieties of *Tāls*, in ancient times, systematized and reduced to 92 basic *Tāls*, by *Tan Sen*, further reduced to about 25, till 25 years ago, and today there are only about 12 *Tāls*, that are popularly used.

LAY (rhythm), is connected with inner vibrations, and which develops the power of apprehension beyond the confines and limits of regular intervals, and transports one into the regions extending the mental embrace of melodic freedom, closely related to the plane of creation, like the *singing of birds*, the *whistling of winds*, and the *running of waters*. *Tāl*, is executed with *Rags*, and *Nritya* (dance), *Lay*, is executed with *Jodkām*, and *Alap*, (special scales). *Lay*, is unmeasured tempo.

THEKA, are technical syllables to be rendered on the drums by both hands and sticks. They are 15 in number viz. *Dha*, *Dhid*, *Ghi*, *Ta*, *Tin*, *Nin*, *Na*, *Tir*, *Kut*, *Tut*, *Kran*, *Tug*, *Dhin*, *Dhum*, and *Katta*.

PARANS, are phrases formed from the syllables, viz-: *Tirkat, Tina, Tina, Katta, Ghino, Kran, Dhadan, Thun, Dhigan, Nagan, Qhadan, Dhakit*, etc. There are unlimited combinations.

MATRA, is vibration or unit, the duration of a beating of the human pulse, and varies in number in the different *Tāls*, ranging from 4 to 82.

ZARB, is a stroke, denoting the division of *Matras*, in a *Tāl*, mathematically.

BILAMPAT, is slow tempo., *Madhya*, is medium speed. *Dhurat*, is fast speed. *Tha*, is half speed. *Barobar*, is equal speed. *Dooni*, is double speed. *Chougan*, is four times speed. *Ada*, is a quarter and a half speed. *Saval*, is one and a quarter speed.

A performer starts with *Bilampat* (slow speed), and displays the *Swarup* (formation), of the *Rāg*, (melody), then proceeds in *Madhya*, (medium speed); and finally goes off into *Dhurat* (fast speed). After a full exhibition of his mastery over the speeds, he strikes, the difficult quarter and half variety of speeds, proving that a demonstration of this kind is not dependant upon the superficial calculation of measure but is dependant chiefly upon the inner *rhythm* of life, which is linked with the movement of the universe.

TĀL, and *Lay*, are unconscious motions of calculations which begin to stir when the impression of sounds penetrate our susceptibilities and take a definite shape of melody and harmony form, grasping and reducing both to uniformity. This combined sense of feeling is music, which rouses the organism, stimulates the currents, wakes the imagination, links up durations and fragments of long lost memory and space, and finally acts as mediator for a harmonious combination of the manifold factors of life. Manifestly the study of *Tāl* and *Lay*, forces, strengthens, and endures the knowledge of *Musical education*. The class of experts who imparted *Musical education*, on these lines are extinct.

Music is an Art of sound, and should be accentuated and developed in *Tāl*, (time) and *Lay*, (rhythm). It is not only the outcome of some intellectual process, but is a vital instinct. Our minds are receptacles of first impressions, and the centre which sets in motion the beat of life. Regularity of beat is regularity of physical health. Similarly regularity of *Tāl*, and *Lay*, is regularity in musical education. Music without rhythm is lifeless. The Oriental rhythm restores freedom to spontaneous movements, and lends suppleness to the wealth of picturesque turns and twists, offering unrestrained outlet to our innermost feelings and our original impulses. Rhythm, is instrumental in our perceiving the relations of measured duration in faultless music, hence rhythm and time is the expression of symmetry and order which penetrates by way of the body to the soul and into the entire man, revealing to him the great hidden harmonies of the entire mystic unknown.

INSTINCT AND CREATIVE FACULTIES ARE DORMANT AND PASSIVE IN HUMAN BEINGS. THESE ARE STIRRED BY *TĀL*, AND *LAY*, INTO ACTION. WITH THE SENSE OF TIME AND RHYTHM, COMES THE SENSE OF SOUNDS, FORMING HARMONY AND MELODY. THE LAST QUARTER OF A CENTURY SHOWS AN APPALLING GAP OF CLASSICAL PERFORMERS AND TEACHERS, OF *TĀL*, AND *LAY*.

Tāl Chart.

1

Keherva—Matras 4

MATRA	1	2	3	4
THEKA	Dhagin, Tinakdhin, Tagin, Tinakdhin,			
ZARB	x			

2

Do Tal—Matras 5

MATRA	1	2	3	4	5
THEKA	Dhin, Dhinak, Tak,			Dhin, Na,	
ZARB	x			2	

3

Dadra—Matras 6

MATRA	1	2	3	4	5	6
THEKA	Dhin, Dhin, Na,			Dha, Tin, Na,		
ZARB	x			0		

Pushtoo—Matras 7

MATRA	1	2	3	4	5	6	7
THEKA	Ta, Ka, Dhin,			Dha, Dha,		Dha, Din,	
ZARB	x			2		3	

Tāl Chart.

5

Rupak—Matras 7

MATRA	1	2	3	4	5	6	7
THEKA	Ta,	Thun,	Na,	Dhum,	Kit,	Gid,	Gin,
ZARB	×			2		3	

Mol—Matras 8

MATRA	1	2	3	4	5	6	7	8
THEKA	Kit,	Tat,	Tit,	Ta,	A,	Dhit,	Dhit,	Dha,
ZARB	×		2		0		3	

—Matras 9

MATRA	1	2	3	4	5	6	7	8	9
THEKA	Dhin,	Na,	Dhage,	Tirkat,	Dhin,	Gin,	Tin,	Tin,	Ta,
ZARB	×		2		3		4	0	

Sulfakhta—Matras 10

MATRA	1	2	3	4	5	6	7	8	9	10
THEKA	Dhin,	Dhin,	Dha,	Tirkat,	Dhin,	Dhin,	Dha,	Tirkat,	Tin,	Na,
ZARB	×		0		2		3		0	

Tāl Chart.

9

Jhaptal—Matras 10

MATRA	1	2	3	4	5	6	7	8	9	10
THEKA	Dhin,	Na,	Dhin,	Dhin,	Na,	Kit,	Ta,	Dhin,	Dhin,	Na,
ZARB	×		2			0		3		

Kunbh—Matras 11

MATRA	1	2	3	4	5	6	7	8	9	10	11
THEKA	Dha,	Dhid,	Tik,	Tat,	Dha,	Dhid,	Nak,	Tat,	Kat,	Gad,	Gin,
ZARB	×	0	2	3	0	4	0	5	6	7	0

11

Khemta—Matras 12

MATRA	1	2	3	4	5	6	7	8	9	10	11	12
THEKA	Dha,	Te,	Dhe,	Na,	Te,	Ne,	Ta,	Te,	Dhe,	Na,	Te,	Ne,
ZARB	×			2			0			3		

12

Ektal. -Matras 12

MATRA	1	2	3	4	5	6	7	8	9	10	11	12
THEKA	Dhin,	Dhin,	Dha,	Trik,	Tu,	Na,	Kat,	Ta,	Dha,	Trik,	Dhi,	Na,
ZARB	×		0		2		0		3		4	

Tāl Chart.

13

Choutal—Matras 12

MATRA	1	2	3	4	5	6	7	8	9	10	11	12
THEKA	Dha,	Dha,	Dhin,	Ta,	Kat,	Ta,	Dhin,	Ta,	Tit,	Kit,	Gid,	Gin,
ZARB	×		0		2		0		3		4	

14

Farodast—Matras 13

MATRA	1	2	3	4	5	6	7	8
THEKA	Dhage,	Tirkat,	Nage,	Tirkat,	Titta,	Tirkat,	Dhin,	Dha,
ZARB	×		2		3		4	

MATRA	9	10	11	12	13
THEKA	Dhinin,	Dha,	Ge,	Nag,	Ghin,
ZARB	0	5			

15

Adachoutal—Matras 14

MATRA	1	2	3	4	5	6	7	8	9	10	11	12	13	14
THEKA	Dhin,	Tirkid,	Dhi,	Na,	Tu,	Na,	Kat,	Ta,	Tirkid,	Dhi,	Na,	Dhi,	Dhi,	Na,
ZARB	×		2		0		3		0		4			

Tāl Chart.

16

/ 11 m r a —Matras 14

MATRA	1	2	3	4	5	6	7	8	9	10	11	12	13	14
THEKA	Dhin, Dha, Tirkī,			Dhin, Dhin, Dha, Tit,				Tin, Na, Tirkī,			Dhin, Dhin, Dha, Tit,			
ZARB	×			2				0			3			

17

Chāchar—Matras 14

MATRA	1	2	3	4	5	6	7	8	9	10	11	12	13	14
THEKA	Dha, Dhin, In,			Dha, Ge, Tin, In,				Na, Tin, In,			Dha, Ge, Dhin, In,			
ZARB	×			2				0			3			

18

—Matras

MATRA	1	2	3	4	5	6	7	8	9	10	11	12	13	14
THEKA	Dhin, Dhin, Na,			Dha, Ga, Tin, Na,				Ta, Ti, Na,			Dha, Ga, Dhin, Na,			
ZARB	×			2				0			3			

19

Dhamār—Matras

MATRA	1	2	3	4	5	6	7	8	9	10	11	12	13	14
THEKA	Ga, Dhe, Ta, Dhi, Ta,					Dha, A,		Ghe, Te, Ta,			Ti, Ta, Ta, A,			
ZARB	×					2		0			3			

Tāl Chart.

20

Tilwada—Matras 16

MATRA	1	2	3	4	5	6	7	8
THEKA	Dha,	Tirkat,	Dhin,	Dhin,	Dha,	Dha,	Tin,	Tin,
ZARB	×				2			

MATRA	9	10	11	12	13	14	15	16
THEKA	Ta,	Tirkat,	Dhin,	Dhin,	Dha,	Dha,	Dhin,	Dhin,
ZARB	0				3			

21

Tirtal—Matras 16

MATRA	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
THEKA	Ta,	Dhin,	Dhin,	Dha,	Ta,	Dhin,	Dhin,	Dha,	Dha,	Tin,	Tin,	Ta,	Ta,	Dhin,	Dhin,	Dha,
ZARB	×				2				0				3			

22

Punjabi—Matras 16

MATRA	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
THEKA	Dha,	A,	Dhinag,	Dha,	Dha,	A,	Dhinag,	Dha,	Dha,	A,	Tinag,	Ta,	Dha,	A,	Dhinag,	Dha,
ZARB	×				2				0				3			

Tāl Chart.

23

Rudra—Matras 17

MATRA	1	2	3	4	5	6	7	8	9
THEKA	Dha,	Dhid,	Nak,	Dhid,	Nak,	Dhum,	Kit,	Dhid,	Nak,
ZARB	x	0	2	3	0	4	5	6	0

MATRA	10	11	12	13	14	15	16	17
THEKA	Nak,	Dhum,	Kat,	Tak,	Dhum,	Kit,	Gad,	Gin,
ZARB	7	8	9	10	0	11	0	0

24

Ashtmangal—Matras 22

THEKA, | Dha, A, Dhu, Ma, | Ke, Ta, | Ta, Ka, Dhu, Ma, | Ke, Ta, | Dhu, Ma, Ti, Ta, |
Ka, Ta, | Gi, Da, Ga, Na, |

25

Pooran—Matras 23

THEKA, | Dha, A, Dha, Ke, Ta, Ke, Ra, | Dhe, Ta, | Ta, Dhe, E, Dhe, E, Ta, A, | Ta,
Ke, Ta, Ke, Te, Ta, A, |

26

Nakshetar—Matras 27

THEKA, | Dha, Dhin, Nak, | Tak, Dhin, Nak, | Dha, Kit, Tak, | Dhum, Kit, Tak, | Tag,
Dhin, Nag, | Tag, Thun, Na, | Kridha, Tag, Nag, | Take, Tedha, Kit, | Kran,
Kran, Dha, |

27

Asvari—Matras 30

THEKA, | Dhi, Ta, Ke, Dhi, Ta, Ke, Dhi, Dhi, | Na, Ka, Dhi, Dhi, Ta, Ka, Ti, Na, |
Ti, Na, Tir, Kit, Dhi, Na, Dhi, Dhi, | Na, Dhi Dhi, Na, Dhi, Na, |

28

Savari—Matras 32

THEKA, | Dhi, I, Na, A, Dhi, I, Dhi, | I, Na, A, Dhi, Dhi, Na, Dhi, Dhi, Na, | Tin, Tirkat,
Tin, Tin, Na, Tin, | Na, Kat, Ta, Tirkat, Dhin, Na, Dhi, Dhi, Na, |

SANGĪT OF INDIA

Chapter VI

Ast Adhya, (Law of Musical Instruments)

SANGIT, (vocal, instrumental music and dancing), came into being with the creation of humanity as an essential part of their existence. In India from ancient times music had attained a high form of perfection, mystic, philosophic and scientific. The inventions and practices attributed to the Divinities. Three types of humans were depicted in ancient times. (1), The *Devas* (godly men), who were only concerned with High Arts, (2) The mortals who struggled to achieve something, (3) The masses who existed.

QAYAN, (singing) was considered the highest form of *Sangit*, and connected with the *Devas*.

VADAN, (playing), was the next in order of accomplishment. *Ast Adhya*, is the Law of Musical Instruments, directing the method of playing each instrument correctly, which are of infinite variety, structure, sounds, shape and scientific. Their functions are varied. Some are to be played by themselves, like *Been*, *Veena*, *Sitar*, *Rubab*, *Bansri* and *Sarode*, accompanied by *Pakhavaj*, and *Tubla*, as the case may be for *Tāl*, (time). Other instruments meant for accompanying purposes are, *Sarangī*, *Taus*, and *Dilruba*. *Pakhavaj* and *Tubla*, are for *Tāl*, (time). *Tambura*, stands for the key tone for all purposes. Though it has 4 wires only tuned to dominating notes, its sound is full of rich and coloured resonance. *Vadan*, is connected with the *Devas*, and mortals. *Tut*, *Betat*, *Ghun*, and *Sekhar*, are the 4 great heads under which are classified all the musical instruments, each having its own individual beauty and specific purpose, where it functions.

TUT, comprises of those instruments that have long necks, set with brass or steel frets, and have groups of wires of steel, brass, cord and guts, to be struck by finger nails, wire finger ends called *Mizrab*, talon, pieces of ivory, wood, or stone, and the long neck set on 1, 2, or 3, gourds, sometimes with brass plates, as the case may be. The instruments belonging to this group are, *Rudra Been*, *Sarasvatī Veena*, *Sur Been*, *Sur Singhar*, *Rubab*, *Sarode*, *Kanoon*, *Sitar*, *Kachwa*, *Tambura*, *Chartar*, *Ektara* and *Tarab*.

BETAT, comprises of those instruments, that have long necks, set with frets sometimes, and skins stretched on the hollow squarish frames, having groups of wires of steel, brass, cord or gut, as the case may be, to be played with a bow. The instruments belonging to this group are, *Sarangī*, *Kamancha*, *Sazinda*, *Taus*, *Dilruba*, and *Dotara*. The number of wires in the different stringed instruments range from 1 to 58.

GHUN, comprises of the drum like species, struck by the hands, elbows, iron rods, or wooden sticks, viz., *Pakhavaj*, *Tubla*, *Nakkara*, *Dhol*, *Dhoomas*, *Champ*, *Duff*, *Daera*, *Damru*, *Deru*, *Choughada*, *Tasa*, and *Kasa*.

SEKHAR, comprises of the pipe like instruments to be blown by the mouth by half, or full breaths viz: *Senal*, *Tota Qazi*, *Nal*, *Bansri*, *Nafeerī*, *Alguza*, *Pungī*, *Bhir*, *Singra*, and *Sank*.

RUDRA BEEN, *Sarangi*, *Pakhavaj*, and *Senai*, are the most difficult and intricate instruments, and have the greatest scope and range for variations and tonal gradations. The volume and depth of glorious music that can be derived from these marvellous classical instruments is simply inconceivable. By acquiring the Art of playing on these 4 great classical instruments of the 4 heads, all the rest of the other instruments can be manipulated with great ease. *Rudra Been*, is the King Instrument; *Sarangi*, the Vazir (prime minister) instrument, *Pakhavaj*, is the commander in chief instrument, and *Senai*, represents the intellectuals. The usual method of producing notes and melodies on the wind instruments is by placing on, and lifting off from the apertures, on the long, hollow circular rods, but there are the great experts who manipulate classical *Rāgs*, only by the control of breath, and not using the finger tips. Such a performance is said to be controlled by the spiritual self and the *Devas*.

(a) The following instruments are fitted with metal wires and frets and are played with various kinds of plectrums and fingers.

BEEN. The musical instrument is of two kinds *Rudra Been*, and the *Sarasvati Veena*. The *Rudra Been*, was invented by Mahadevata. One twilight night Mahadeo saw Parbati sleeping on a bed of flowers, her arms laden with bangles folded on her breasts, a warm flush on her cheeks, her long tresses entwining her straight form, the rising and falling of her fair breasts mingled with soft breezes and scent of flowers, and the glow of the setting sun created strange, exquisite music. Mahadeo, gazed and listened spellbound. After a long time the scene developed into a real shape, and he saw in beautiful Parbati, the definite shape of a *Been*, the delicate figure transformed into the long neck, her ivory breasts representing the two gourds, the bangles into frets, the tresses into strings, the jewels into pegs, the crown into a peacock, and the rings into *Mizrabs* (finger ends elaborately made of thick wires). Thus was the vision complete and the *Rudra Been*, came into existence.

BEEN, has about 50 parts which have to be assembled together. The central long neck about a yard long is made of thick finest quality of red bamboo, carefully smoothed and hollowed out, and outside caught up in 3 places with flat rings of a steel composition called the *Metal of Bokhara*, and of pure silver. Two very large gourds are screwed to the neck below, and on top are fixed 40 frets made of prima quality of steel. The frets are about 3 inches long and are the shape of thick blades, affixed on the neck with a special preparation of black wax. At one end are the 5 pegs, and at the other extreme end is a dainty little highly ornamented silver peacock whose spread feathers hold the 5 strings, at adequate distances, in compliment to which, at the other end is the *Jawahiri*, (rest made with dents to hold the 5 strings at the desired height and distance). *Jawahiri*, is made of ivory. *Been*, has seven strings made of gut, brass and steel, the 6th and 7th pegs are at the sides. *Been*, is the most scientific musical instrument ever invented in any country or by any man. To master its variegated technicalities is not only a serious undertaking of a lifetime, but certain secrets have to be handed down traditionally from father to son. It is regarded and held a sacred heritage, the performers are abstemious recluses engaged in prayers and devotion. The first rehearsal of a student starts at 3 a. m. and ends before sunrise.

The **SANGĪT**, of India, is a highly complicated, elaborate and scientific system. Broadly seven octaves are admitted in the classical instruments and each octave has a range of 22 notes in the scale, hence a fine sense of hearing is essential. Memorization is encumbent as the music is recorded in the mind and not on paper. The power of improvisation and individual assertion on the spur of the moment during the course of a performance is a matter of habit and training, deeply instilled into the soul of a musician. An Indian performer of classical **Sangit**, really performs with inner soul perception reflecting in the outer physical expression which holds one in a profound spell transporting you into Heavenly spheres. And now here is a picture in words of a performance on the **Rudra Been**. The audience sit on the carpets spread in a spacious hall, at one end sits the **Beenkar** (player), in the centre, the two **Tambura.walas**, on either sides and the **Pakhavaj**, slightly in front on the right. **Tambura**, is an instrument with one large gourd at one end, on a long neck with four strings. This is for sounding the keytones, the first and the fifth at proper intervals. **Pakhavaj**, is the classical drum, the invention of the Belly god Ganeshji, a thick circulated form hollowed out of the wood called **Bija Saar**, and covered with hide at the 2 ends, and struck with the palms, fingers and full hands. The player folds his hands, closes his eyes, murmurs a prayer, suddenly places his fingers on the lobes of the ears, bends his head low in homage to his teacher, raises his head, opens his eyes and reverently takes the **Been**, in both hands, turns it upright, places the gourd crowned with the **Taus** (peacock), on his left shoulder. The left hands' last two fingers have long nails, and the right hands' three fingers are encased with elaborate thick steel wire finger ends called **Mizrab**, and the last small finger has once more a long nail. All the eight fingers strike the wires in extremely difficult expressions called **Murki, Ghaseet, Choot, Mizrab, Jhala** and **Jhatka**, individually or in groups. Dead silence prevails. The **Tamburas**, drone the keytones, the **Beenkar**, strikes the main wire and the keynote. In the great moment of expectation and suspense a rich volume of sounds, encircles the atmosphere, more and more sounds follow in quick succession, developing into what is called the **Jod Kaam**. **Jod Kaam**, is a classical strain controlled by an inward sense of rhythm called **Lay**, and opens the programme. Then follows a **Gut Toda**, a brilliant execution. This is accompanied by the **Pakhavaj**, and both musicians breathe a supreme whole in unison, their perfect abandonment to the supreme ingenuity of composing and weaving the phrases together, finally, the climax comes in the midst of feverish expectation on the part of all, swaying in ecstasy. It is sometime when the silence is broken. A music party is regulated by rules and etiquette called **Adaabe Jalsa**. No demonstration, clapping, laughing and talking is permissible, before or after the performance, a music party generally starts at 10 p.m. and ends with day break, and excepting for one hours' respite in the middle of the night, there is a deep silence or hushed tones displaying profound feeling, emotion and appreciation. **Rudra Been**, is the **Been**, played in Northern India, and is made of the finest quality India blackwood called **Sheesham**.

SARASVATI VEENA, is the invention of the Goddess of Learning and music, **Sarasvati**. One end has a sloping somewhat elongated gourd shape, while the other end is lavishly ornamented with the head of a **Simha** (lion). It is called the lion instrument. It is played in the South of India, and there have been many famous women players of this **Veena**. Unlike the **Rudra Been**, which is held upright one gourd resting on the left shoulder and the other in

the lap, the *Veena*, rests on the squat legs of the player, and played with both hands. The legacy of *Been*, playing was handed down by *Mahadeo*, to *Narad*, the Sage, the earth shook, the stars glimmered, the wild animals crawled subdued to listen to his miraculous performance.

GAUTAMA BUDH, expounded his great preaching through the medium of *Been*. The winds wafted the strains far and wide, the disciples responded to the mystic call and heard its meaning. *Tan Sen*, the master of cadences excited fire and water in nature. Nawab Kalbe Ali Khan the great grandfather of the present Ruler of Rampur, was struck with paralysis, his court *Beenkar*, played the *Rag*, (melody) *Jejevani*, for 3 years, and so miraculous was the power of healing that the Prince was completely cured, proving that the control of tone eventually leads to the control of elements, is the firm conviction based on historical facts in India. The celebrated *Beenkars*, were cherished and nourished in the Ruling States of *Rampur*, *Indore*. *Alwar*, *Baroda*, *Jeypore* and *Mysore* viz:- *Vazeer Khan*, *Mohamadali Khan*, *Saadat Ali Khan*, *Kale Khan*, *Musharruff Khan*, *Imdad Khan*, *Lateef Khan*, *Waheed Khan*, *Ali Hussein Khan*, *Inayet Khan*, and *Majeed Khan*. The famous *Veena*, players were *Abraham Pandither*, *Seshanna*, *Bhagwathir*, *Telang* and the woman expert *Veena Dhanam*, all these mighty scions have passed away since the last quarter of a century. The contemporary instruments of *Been*, are *Rubab*, *Kanoon*, *Sarode*, *Sur Singhar*, and *Kachwa*, but *Rudra Been*, remains the King Instrument unparalleled and equal to none. India suffers from lack of responsible music institutions. The popular taste and education is exploited by common, cheap and hybrid music. The field for classical music is gradually diminishing.

SITAR (*Sehtar*, means 3 wires), is an extremely fascinating, popular and clever invention of *Amir Khusrao*, whose name in the musical world has achieved immortality and fame, both as an inventor, composer, poet, and performer. *Sitar*, is a classical instrument and is played by itself. A particularly colourful style is played on it called the *Gut Toda*. The drum *Tubla*, accompanies it. It is highly ornamented, played seated, the right arm pressing the gourd the fingers striking the wires with *Mizrabs*, (wire finger ends) the long neck with frets resting on the shoulder, the left hand fingers moving on the frets, and the highest form of precision is acquired when both the drummer and the *Sitarist*, play with electric rapidity and in unison.

EKTARA, is a modest little instrument of one wire only, used by wandering mendicants, who sing *Bhajans*, (hymns) on it. A bit of skin is stretched in the hollow circular form and on the neck or rod, one wire is strung. That one wire is struck at intervals to accompany the song. The sound is exceedingly pathetic, and droning.

(b) The following instruments are played with a bow and have metal bars for the guidance of notes.

KAMANCHA, is made entirely of wood and a skin stretched on the lower portion; the upper portion is just like a *Sitar*, and the lower like a *Sarang*; and like the *Sarang*, it is played with a bow. It is mostly used in the Punjab as accompaniment to songs.

TAUS, so called because to its beautiful colour and shape which is like that of a peacock. It is painted in all the metallic shades of the beautiful bird. Its tail is the straight finger board,

fitted with movable frets just like the *Sitar*, and the lower portion is like the head of the fascinating bird. It is played seated with a bow, as an accompaniment for songs.

DILRUBA, is similar to *Taus*. The only difference is that the *Taus*, has got the head of a peacock, and this has not. It is played seated with a bow, and accompanies songs.

(c) The following instruments are played with a bow and have no metal bars.

SARANGI, the violin of the East. Its tone is delicate and sweet, and is quite a necessary asset to singing and dancing. It is a very popular instrument all over India. All the fluctuations, inflections and variations of the human voice are most exquisitely produced on this instrument. A skin is stretched on the lower squarish portion and two groupings of wires are placed upon the surface one on the other. The upper ones are played with a bow. It has no bars, so that the notes are produced on the surface wires. It is played standing or seated just as the occasion may require. It is the invention of a *Hakim*, of Arabia. The story goes on to say that a *Hakim*, was once travelling on foot and worn out with heat and fatigue, rested beneath a huge tree. Suddenly some sweet strains of music reached his ears; he listened astonished, attentively, and searched in vain from whence the sound came, until at last looking up he discovered the object of his search. The dried skin of a dead monkey was stretched between two branches entangled with its dried guts, and the wind blowing through it caused melodious sounds. He carefully removed the skin and guts, replaced them on a construction of wood and after some years of labour, with due modifications and additions, completed the present day *Sarangi*. *Sarangi*, is the most popular instrument for accompanying purposes. Jaunpuri Sarangis, are the most famous.

SAZINDA, is a quaint looking instrument, invented by *Guru Amardas*, the founder of the city of Amritsar, whose temple in that city is so well-known. It is made entirely of wood, and has an oval, hollow form beneath, and a strip of wood across on which wires are strung. It is placed in the same position as the *Sarangi*, and is played with a bow. The fingers are pressed on the wires to form notes.

DOTARA. This two stringed instrument is like a simplified miniature *Sarangi*, used by the peasantry. It is called *Dotara*, which literally means two wires. Mendicants and villagers use it.

MARWARI DOTARA. This is only used in *Marwar*. It has a gourd of a half cocoanut, with a skin stretched over it. The neck is made of wood, on which are strung two wires. It is played with a bow. Village folks use it and beggars.

(d) The following instruments have four wires, have no bars and are played with a plectrum. They are all very difficult to learn and are played seated.

RUBAB, is supposed to be the invention of *Sikandar Zulqarnain*. It is made of wood, and metal sheet stretched on the lower portion. It has two groups of wires one below the other. The surface has got four wires, and seven below, called *Taraps*. It is played with a triangular piece of wood and the notes are created on the wires, it is a very difficult instrument to handle and played by itself.

SARODE, is similar in construction to *Rubab*, but different in form. It has a circular hollow gourd, with metal sheet stretched over it, and the neck ends in a hook like arrangement on the top. To master *Rubab*, is extremely difficult. It is played by itself.

CHARTAR, literally means four wires. This instrument is very much akin to *Sarode*, in construction but differs slightly in shape, and the method of playing is simpler.

KANOON, is an invention of *Al Farabi* of Arabia, and is the origin of the spinet.

KACHWA, is something like *Sitar*, and equally difficult to acquire.

SUR BEEN, was invented by *Kale Sahib*, a prince of Delhi. It is like the *Sitar*, in shape without the bars. The surface is covered with a thin plate of steel. It has two groups of wires, four on the surface and seven below. It is played by itself, and is classical.

SUR SINGHAR. Like *Rubab*, it is made of wood and skin stretched on the lower portion that widens into an ovalish elongation. Owing to its extreme complications, there are very few musicians who attempt to play on this instrument. *Bahadur Sen*, one of the Court musicians of *Rampur*, was an expert on the *Rubab* and *Sur Singhar*. It is played by itself, and is classical.

TARAB. This is a quaint instrument, made out of one piece of wood, and skin stretched on the widened lower portion. It has many wires but no bars. The method of playing it is peculiar. It is laid flat on the ground and struck by a long thin piece of semi-circular strip of wood. It is played by itself.

TAMBOURA, was invented by the *Rishi Tambour*. It has a huge gourd and a long neck strung by 4 wires only. The object of this instrument is to form the keynote and basis for accompanying purposes to songs and classical instruments that are played individually. It is indispensable to *Gayani*, (singing), and *Vadani*, (playing). It is played seated, the gourd resting between the legs, and the neck resting on the right shoulder, the first two fingers strike the wires in succession at regular intervals in tune and rhythm, forming rich cadences and deep sounds. *Tamboura*, seems of Egyptian origin, as it is painted on the ancient tomb walls of Egypt, of extremely graceful symmetry having 14 frets, and strings of wire to be sounded by vultures, feathers, highly ornamented and painted, and of exquisite shape and form. The instrument is inscribed as *Tamboura*, 4000 b. c.

(e) The following are pipe like instruments blown by the mouth.

ALGUZA. It is a flute made of bamboo and black wood. It is slightly wider at the bottom than at the top, and has seven apertures at equal intervals.

PAIR OF ALGUZA. These are two pipes of similar kind, blown at one time and are used by the peasantry.

NAI, has been the theme of many poets and love ditties; it is the invention of *Omar Aliyar*, to ensnare maidens with its magic sounds. It is an exact facsimile of the barrel of a gun, with seven openings. Identically *Nai*, as depicted on the ancient Egyptian tombs, 3000 b. c. was a reed with 6 holes, yielding soft melodious tones, commented upon very favourably by historians.

BĀNSRI, magic flute, is the the invention of the love god, *Krishna*, to entangle the *Gopis* (milk-maids), in its charmed meshes. He succeeded in his object, for we have endless legends and songs, depicting the surrender of lovely maids, to the Divine magic of his *Bansri*. Its sacred notes may be heard through the practice of *Yog*, (meditation). It is accompanied by the *Duff*.

SANKH, is sacred conch, to be blown as a warning note, a call to prayers. It is a shell held in great reverence, and no place of big worship is without a *Sankh*. It is found in a sacred tank near the seven Pagodas, upside down in shape, and if its spiral has a right hand twist it is called a *Valamperi*. 'The tank yields one *Valamperi*, every 1112 years, the water making a tremendous roaring noise, and fetches fancy prices. The *Sankh*, sounder learns to take an inward very long breath. One shrill long note is blown and the sacred shrine or temple entered. In certain very sacred rare and exclusive spots, if it is placed at the right angle, the wind sounds the note automatically, and such a performance is considered to be of special significance. *Sankhnād* is the call of *Sankh*, heard in *Yog*.'

SINGHRA. This is really the horn of a deer, which is blown in the temples, and is thus considered sacred.

TURAI, is made entirely of brass and is played with *Duff*.

BHEER, is one of the most ancient flutes of mythological interest. It was played in the marriage of *Mahadeo* and *Pārbati*. It is made entirely of copper, and has a shrill sound.

KARNA, is a heavy curved pipe awkward to hold. It is blown hard and is played in a band, on important occasions like war, marriage and such other big festivals. It is entirely made of brass and its sound is harsh and loud.

PUNGI, this is a flute like instrument used by the snake charmers for fascinating and training snakes. The sound is supposed to exercise great power over them. It has an oval gourd of marrow, and holes perforated on the neck. It has weird captivating tones which linger long, while the other kind is composed of a dried gourd with an opening at the narrow end. Two thin smooth, round, *Singāpurī* bamboos, with seven holes, are attached in the centre of the gourd below. Two human hairs are inserted in the pipes, and attached with wax. The big opening in the narrow portion of the gourd is blown by the mouth, and notes and tunes produced with overpowering effect. It is extraordinary how the weird sound of a *Pungi*, affects serpents. The snake charmer sits on the floor, playing a monotonous tune, swaying his body to and fro in a circular movement. The serpent gets strangely fascinated by the movement. It raises its head, and unconscious of all his surroundings, follows the snake charmer, bewitched. It sways its body and moves circularly. The notes getting louder, the charm of music so fascinating the snake, till it gets such a hold of it that it seems to become the very embodiment of the tune, breathing the melody with its rhythmic motions. The snake charmer stops the music. The spell gets broken, the snake drops down fatigued and gradually glides back into his hole.

MURCHANG. This is a strange instrument. It is entirely made of thin strips of wire, in a fork like arrangement. The central strip is elongated and curled at the end. It

is held in the left hand. The central portion is held quite close to the mouth and certain expressions like *Dar Dir*, etc., are whispered musically over the fork. The right hand taps the curled end in rhythm. The sound is soft and delicious. In some parts of India it is quite a popular pastime.

UNS, this flute like instrument is played by a band of four people, called *Roushan Chauki*, comprising of two *Uns* players, one drummer, who beats on the *Champ*, and one bell ringer who shakes the *Jhun Jhuna*, in rhythm. This band is played on festive occasions, and precedes the bridegroom in a marriage procession, or goes in advance of a nobleman's cortege, also placed at Palace gates and performed every 3 hours. The construction of *Uns*, is as follows. A tube of seven holes is inserted into a cast cup of metal, and three strange little contrivances are held together with silk strings. They are fitted into one another on the mouth of the tube. The first is a metal needle, which is adjusted half way in the tube. A disc of ivory, with a hole in the centre is fitted into this needle, and lastly a blade of a rare species of grass called *Pala*, is settled carefully on top. The grass is soaked for an hour and then the *Uns*, is ready for use. It needs careful adjustment always.

SENAL, is the remarkable invention of *Hakim Bu Ali Senal* of Arabia. It is customary in India for the pupils to make a little offering and prayers, in the name of the inventor, before making a start to learn. *Senal*, is more or less similar to *Uns*, in appearance. Its tube is narrower on the top, and widens at the bottom. Affixed in a cup, both tube and cup are made of blackwood. The metal needle, ivory disc, and blade of grass are adjusted on top as in *Uns*, only they vary in size. This wonderful grass called *Pala* is cultivated in a special region, with the greatest care. It is white or red, very flexible, and only used for the purpose of *Senal*, and such instruments. All the tunes, with their fluctuations and variations, are very finely executed on this. It is a highly classical instrument. *Senal*, is played in the temples and in a band called *Noubat*.

NOUBAT, *Nou Baj* literally means nine performers. Two *Senaichis* (*Senal* players), two *Nakkarchis* (drummers), one *Jhanj* Ringer (bell ringer), one *Karnaichi* (*Karnal* player), one *Damama* (drum beater), one *Baridar* (attendant to warm the drums and fill the *hookas* for the party), and one *Jamadar* (conductor and leader of the band). *Noubat*, was a band exclusively organized for the dignity and majesty of the kings and noblemen, dead or living, and placed on the gateway of the palaces, mansions, mausoleums, tombs, etc., of Royalty, in recognition of their presence therein, living or dead. The custom was widely prevalent in India, and still in vogue in some important Ruling States. *Noubat*, was played eight times during the twenty four hours, at an interval of every three hours. In olden times it was used for martial music in battle, and most stirring anecdotes are related of famous leaders of *Noubat*, who stimulated the warriors on the battlefields with bravery and courage, with stirring songs and praises. *Sangur*, and *Bhallun*, are most brilliant names in the history of India's fighting days. Their spirited performance inspired the warriors with fresh energy and confidence to face the enemy over and over again. *Bhallun*, and *Sangur*, fell fighting on the battlefields, and were buried on the spot they fell. A pilgrimage is made to the tombs by all the musicians of this class; prayers and offerings are made to their respective

names. The legend says that the sticks with which they beat the drums were also entombed, which after some times grew into beautiful trees shading their graves and yielding most delicious fruit. The significance of *Roushan Chouki*, and *Noubat*, sounding every 3 hours corresponds with the rule that the duration of the specific *Rāgs*, to be played at certain hours last for 3 hours each.

(f) The following are the drum species, struck either by the hand or stick. These are only used for keeping the *Tāl* (time). The *Tāl*, is a very complicated factor in Indian music and varies considerably with each tune.

PAKHAVAJ, has got nearly two or three hundred varieties of beats for each *Tāl*, and it is quite an ordinary thing for a finished *Pakhavaj*, player to go on playing varied beats for a number of days. *Pakhavaj*, was invented by god *Ganesh*, and is the classical drum of India. It is the most difficult of its kind. It is only accompanied on *Dhurpad*, and *Hori*, style of songs, also with classical dancing, and the *Been* and *Veena*. It is in the shape of a barrel, and made of one piece of *Bir* wood, with skins stretched on the sides. On one side black ink is applied and on the other the dough. It helps the dash of tone, and makes it rich in sound. The skins are strung with cords which are loosened and tightened according to the tone of the singer. The variety of beats that are produced on the *Pakhavaj* is nothing short of a marvel. Sometimes it is the booming of guns, sometimes it is thunder, sometimes it is nasal, sometimes it is the cry of birds, animals, and so on. The beats of the *Pakhavaj* are first produced vocally and the same wording is reproduced on the drum, each beat has got a name of its own, and the knowledge requires life long study. They are composed of such expressions as *Kit*, *Tika*, *Giddi*, *Ghun*, *Tuk*, *Dhikat*, *Dha*, etc. It is wonderful how the very words of the mouth are executed, on the *Pakhavaj*. *Pakhavaj*, is called *Mridang* in the South.

TUBLA BAYEN, is the invention of *Sudhar Khan Dhari*, and is a very popular drum, of a lighter and easier nature to play than the *Pakhavaj*. In appearance it is like *Pakhavaj*, equally divided into two parts. The construction is also more or less similar. It is either played squatted on the floor or standing, with both hands on the two parts, *Tubla* and *Bāyen*, with equal rapidity. The beats are as follows: *Dha*, *Dhin*, *Dinna*, *Turkat*, *Kittack*, etc.

MAJERA. These are metal cups of extremely pleasant sounds attached to each other with a loose piece of string and mostly played in rhythm with *Tubla*. Both the cups are held in the fingers, one heavier than the other and struck at intervals. Even this tiny little instrument has various beats and is struck with a particular method.

DHOOMUS AND CHAMP. These are two funny little drums, one for the right hand and one for the left. They are earthenware cups covered with skins, and encased in a cage of cords, and hung low from the neck of the player on either sides with strings. It accompanies the flute *Uns*, in the band of *Roushan Chouki*.

NAKKARA, is the royal drum. It accompanies the *Senai* in the band *Noubat*. They are two in number, one smaller than the other. The smaller is called *Zeel*, and is placed on the right hand side; and the larger one is called *Nar*, and is placed on the left side. The

drummer takes two sticks in both hands and goes on striking according to the time and tune required, sometimes striking both with equal beats on each, and sometimes unequally, i.e. on *Lay*. They are extremely large, made of metal, in the shape of kettle drums with thick hides stretched on their surface. The sound is deep and loud, majestic and imposing. *Noubat*, is the corruption of *Nou Baj* (9 instruments), and located on the gateways of fortresses, and Palaces, performing on all formal official occasions and ceremonials.

DHOL, is a barrel shaped drum, the invention of *Amir Khusrao* played by women called *Domnis* on festive occasions, accompanied by songs suited to the occasion, and also used for village dances, songs and wedding.

TUBLA, is a flat drum made of metal, clay, or *Bijasar* wood with a skin stretched on it and struck with two sticks. The origin of *Tubla*, is the *Tubl*, of Arabia.

MARFA, is more or less similar to the above and is struck with one stick. *Marfa* and *Tasha*, are both played in a band at weddings, etc.

JHANJ, is a castanet species made of metal and accompanies hymns.

DUFF, is another drum made of wood, with skin stretched over it. It accompanies two *Bansris*, and one *Turai*, in a band.

DERU, is the oldest drum of India, invented by *Mahadeo*. It is made of wood and skins stretched on either side and is struck by two sticks, one in each hand. It is played in *Rajputana*. It accompanied the extinct *Chand*, and *Praband* styles of chants.

DAIRA, is a round flat drum, struck by the hand and played in bands, and is of Arab origin.

KHANJRI, is a round flat drum played by both hands and is excellent for circular group dancing.

DAPHRA, is a magnified *Khanjari*, played in the *Holi*, festival in *Marwar*, in groups.

DHOLAK, Simplified beats of *Pakhavaj* and *Tubla*, are played on this drum used by a large number of performers.

KARTAL, is a pair of wooden castanets with little bells attached to them. It accompanies *Bhajans* (hymns), or mournful songs on sad occasions.

JALTARANG, are sixteen china cups, arranged in a row and fitted with sufficient quantity of water to form the scale of notes, and are struck by two curved rods. The sound is like the tinkling of resounding bells and the style of the *Out Toda*, of the *Sitar*, is executed on this to perfection. It is accompanied by the *Sitar*, and forms a very fascinating combination indeed.

India is a vast country full of variegated peoples, following their individual manners and customs hence musical instruments are of unlimited varieties spread all over. Each village has its own folk music and instruments too numerous to mention.

In the far off dim distances are strange instruments worth mentioning. The real American called the Red Indian, has a curious drum of pentatonic scale. This is accompanied with a rattle made of gourds filled with pebbles, shaken to time, also a plaintive reed which the lover

sounded at dawn to accompany his beloved who went to fetch water, stopping only when she reached home. The *Jurupari*, was a monster trumpet, created by a *Demon*, to be used for the worship of the *Great Spirit*. It lay hidden in the bed of a sacred stream, from which no man was allowed to take water. After much fasting and scourging in full moon the *Jurupari*, was taken in procession to the brink of huge mountain tops from where the ceremony of the blowing of the trumpet invoking the *Great Spirit* was gone through, the loud sounds resounded the valleys and mountains on the auspicious full moon night.

Ancient music was built up on simple natural lines, at the same time they had great value for *Lay*, (rhythm) and even the most monotonous strokes on a crude drum had definite *swinging time*.

TEBOUMI, (harp) painted on the frescoe of the tomb of *Ramesis III*, 1250 b. c. and on bas reliefs of *Thebes* 3000 b. c. was 7 ft. high, most fantastically, shaped, carved and painted, had 13 strings, supplying the diatonic, chromatic and the enharmonica, proving that the value of *Shrutis*, ($\frac{1}{4}$ tones) was familiar to them and the performers freely used the delicate shades of tones.

NUBIAN KISAR, the *Guitara Berberiya*, was the national instrument of *Barabras*, the descendants of the most antiquated of original inhabitants of Egypt, the *Berbers*. It was held in esteem, was made of wood, sheepskin, and strings, made of the intestines of camels, and played with a plectrum of horn.

MESHROKETH, was a small organ. *Magrepha*, was a powerful organ played in the Temple of Jerusalem. *Kinnor*, was King Davids *Lyre*. *Monoula*, was a triangular *Lyre*. *Nebel*, was dulcimer. *Sebi*, was a single flute. *Senasel*, was an ancient *Sistrum*, a rattle made of metal rings, used in times of sacrifice and to drive away the evil spirits. All these were instruments of Egyptian origin. The *Dorian*, *Phrygian*, and *Lydian*, scales were also inventions of Egyptian antiquity, 5000 b. c. which were taken to Greece 2500 years later. The early Egyptians had a procession of several hundred performers playing on harps, lutes, flutes and pipes. The first perfect instrument discovered on the banks of the *Nile* about 2000 b. c. were 2 long flutes made of thin cane and 4 double flutes, the thickness of a lead pencil to be blown across the top, striking the edge and passing down the tube. The early Assyrians marched on their battles with small harps, dulcimer, and bagpipes and stamped their feet for rhythmic effects, 2000 b. c. when the *Queen Semiramis*, marched on India, the ceremonial incantations were identical to those that existed in India, in *Gayan*, and *Vadan*, for minute intervals, and tonal gradations.

SHOPAR. In ancient *Jerusalem*, 7 priests sounded the 7 mystic horns of rams, 7 times round the city of *Jericho*, after the 7th round the walls of *Jericho*, fell and the city surrendered. This horn call *Shofar*, was used later in the reign of *King Solomon*; in the temple of *Jerusalem*, for accompanying psalms in the temple service. Gold bells attached to priests robes and to the scrolls were also rung with rhythmic values.

KING. The Chinese music is based upon the pentatonic scale. Each tone was named as *Emperor*, *minister*, *people*, *state*, and *material objects*, the musical instruments were made from the 8 substances, *gourd*, *earth*, *skin*, *silk*, *metal* *bamboo*, *stone*, and *wood*, and

named as such. The most important instrument was called the *King*, made of 16 different kinds of stones hung on a stick by long threads and struck rhythmically with a mallet. This *King*, was struck in the morning to rouse the Emperor, dating 2200 b. c.

LION, another curious instrument was a crouching *Lion*, with quantities of pegs on its back, which were struck with a stick in musical rhythm. *Confucius*, 500 b. c. says, "one tone should follow another, slowly and distinctly passing from ear to heart and thence to the soul, for music is holy and uplifting".

LYRE. *Apollo*, the leader of ancient Greek music, made the first lyre from the shell of a tortoise. *Amphion*, the King of *Thebes*, performed on the magic *lyre*, with such marvellous effect that while fortifying the city walls, the huge stones moved to action in obedience to the great music and piled themselves of their own accord, building the formidable fortress. All things in nature have sounds. Sympathetic sounds respond to each other in obedience to the arrangement of the supernatural inner world controlled by the elements, which in its turn is controlled by inner vibrations and sounds.

PIPES OF PAN. In the classical Greek period, *Pan*, the forest God, loved *Syrinx*, the dainty nymph of *Arcadia*, but she was so frightened of his horns and hoofs, that she fled to the water spirits for protection, who enfolded her and turned her into a singing cluster of reeds. *Pan*, encircled the reeds together and created the *Pipes of Pan*, on which he played his haunting melodies. This beautiful legend has been the subject of many classical musical compositions. Music soothes and charms the savage and wild temperaments is illustrated in the following story. About 800, b. c. there was fierce revolt among the *Spartans*. *Terpander*, the illustrious rhapsodist was summoned. He played on his harp for three days, in such an expert manner, that gradually the wonderful music crept into the hard hearts of the *Spartans*, softening and soothing their irritations into feelings of love and friendship, they felt thoroughly ashamed of themselves and the horror of a civil war was thus averted.

MONOCHORD. *Pythagoras*, about 600, b. c. studied Arts, and music with the Egyptian priests, learnt true values of tones, and their powerful effects on the supernatural forces of nature, was the inventor of the instrument called *Monochord*, it had one string and several movable bridges upon which he created the *Pythagorean*, scale. He preached to his large number of students that "*music cured ailments*, was essential for building a noble character, it inspired the mind for intellectual pursuits, was a guide to virtue and finally was the means of uplifting the souls." In Egypt he acquired the secrets of the *music of the spheres*, that each of the 7 great planets issued forth one great *Sur*, (note). That these notes 7 in number passed through the Heavens and descended upon the earth, and entered the 7 strings of the *Lyre*, giving to man the *Saptak*, (octave).

The mystic 7, has many significant symbolisms of the mighty creations and its management. All things move with *Rhythm*, hence *Tāl*, and *Lay*, are the souls of *Sangit*. The Karnatak music is based upon the 72 *Melakartanas* (combinations), some names of songs in the north and south are identical but the melodies are quite different,

SANGĪT OF INDIA

Karnatak Sangit, (South India Music).

by R. SRINIVASAN.

In the national life of India, the *Soul* has expressed itself through its characteristic musical system. *Sangit* has been recognized as a path to the realization of God. From the simplest folk song to the wonderfully complex compositions there has been a spontaneous stream of religious zeal and devotional adoration in which *emotion* and *feeling* have played great part. The ancients have classified the melody types according to the emotions connected with them. This classification has been ratified by the experience of ages. I shall now give you a few prominent examples—:

Emotion.

Rāgs which express the emotion.

Joy : Kalyani, Natakuranji, Hindolam, Jayanta, Sri,

Sadness and Pleading : Todi, Sriragam, Dhanyashri, Punnagavarali, Nilamburi, Satana, Mukhari, Nadanamakriya.

Surprise : Atana, Bilahari.

Sympathy : Madhyamavati, Saveri, Sahana.

Despair : Varali, Ganta, Parazu.

Calm : Sankarabharanam, Bhairavi, Nadanamakriya, Navaroj, Harikambhoji.

Devotion and Love : Yadukulakambhoji, Kamas, Ananda, Chakravaham, Janjooti.

Passion : Poorvakalyani, Karaharapriya.

Argumentation : Hamsadwani, Behagra.

Adoration and Praise : Mayamalavagwala, Pantuvarali Kambhoji.

Sweetness : Mohanam, Canada, Kapi, Behag.

Power and Majesty : Nata, Durbar, Nagaswarali, Shriranjani, Kedaram.

Mystery : Arabhi, Surati.

It is also said that certain *āgs* are suited to certain seasons of the year and to certain times of the day, for instance : *Shiraga*, in February and March ; *Vasanta*, in April and May ; *Bhairavam*, in June and July ; *Panchamam*, in August and September ; *Megham*, in October and November ; *Natanarayana*, in December and January.

Again for the different times of the day we have the following divisions—:

4.30 to 7.30 a.m. (a) Devagandhari, Vasanta, Lalita, Bhupalam, Dhanyashri; (b) Mayalamarutam, Mayamalavagwala.

7.30 to 10.30 a.m. (a) Bilahari, Mukhari, Malahari; (b) Dhanyashri, Saveri, Kedaram, Arabhi, Todi.

10.30. a.m. to 1.30 p.m. (a) Saranga, Madhyamavati, Shriragam, Nilambari; (b) Natakuranji, Karaharapriya.

1.30 to 4.30 p.m. (a) Mohanam, Kalyani, Kapi, Shankarabharanam, Natakuranji.

4.30 to 7.30 p.m. (a) Todi, Sowrashtram, Huseni, Panthuvarali; (b) Poorvakalyani, Nadanamakriya, Kalyani.

7.30 to 10.30 p.m. (a) Kambhoji, Saveri, Behagra; (b) Bhairavi, Nata, Anandabhairavi, Yadukulakambhoji.

10.30. p.m. to 1.30 a.m. (a) Punnagavarali, Kedaram, Asaveri; (b) Nilambari, Sahana.

1.30 to 4.30 a.m. (a) Surati, Manjari.

SANGĪT OF INDIA

Southern Musical Instruments.

by R. V. PODUVAL B. A.

The South of India has a very large variety of musical instruments. They were originally of three kinds according to ancient Tamil texts, *Gītnāṅga*, *Nrthāṅga*, and *Ubhāṅga*. *Gīthāṅga* was used as accompaniment for vocal music. *Nrthāṅga* for dance alone, and *Ubhāṅga* for both. The musical instruments were collectively denoted by the term *Isalk-karuvī* of which four kinds are distinguished. *Thōrkaruvī* made of leather, *Thulaikkaruvī*, provided with holes, *Narambukkaruvī* stringed instruments, and *Midattukkaruvī* throat instruments. Of these the flute, known as *Vankiyam* in old Tamil, was the most important wind instrument, and mention is made in Tamil literature of different flutes such as *Kontalya-nkulal*, *Ampalanthinkulal* and *Mullalyankulal*. The *Yāl* was the chief stringed instrument, of 4 kinds.

Pēriyāl consisting of 21 strings *Makarayāl* consisting of 19 strings *Sakōdayāl* consisting of 14 strings *Senkōttiyāl* consisting 7 of strings.

The following is a list of leather instruments mentioned in Silappathikaram which were accompaniments for any performance.

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|-----------------------|--------------------------------------|----------------------------|---|
| 1. <i>Pērikai</i> | ... A kind of kettle drum. | 17. <i>Chandravalayaṁ</i> | A kind of drum. |
| 2. <i>Padakam</i> | ... Tom-Tom. | 18. <i>Monthai</i> | ... A drum open at an end. |
| 3. <i>Idakkai</i> | ... A double-headed drum. | 19. <i>Muraṣu</i> | ... A variety of kettle drum. |
| 4. <i>Maddalam</i> | ... A kind of drum. | 20. <i>Kan-vīdu.thambu</i> | A kind of drum. |
| 5. <i>Udukkai</i> | ... A hand drum like the hour-glass. | 21. <i>Niṣalam</i> | ... One headed drum. |
| 6. <i>Challikai</i> | ... A kind of large drum. | 22. <i>Thudumai</i> | ... A kind of drum. |
| 7. <i>Karadikai</i> | ... A kind of drum. | 23. <i>Chiruparai</i> | ... A small drum. |
| 8. <i>Thimilai</i> | ... A drum of fishermen. | 24. <i>Adakkam</i> | ... A kind of drum. |
| 9. <i>Kudamula</i> | ... An earthenware drum. | 25. <i>Thakunicham</i> | ... |
| 10. <i>Thakkai</i> | ... Tabour. | 26. <i>Viraṭeru</i> | ... |
| 11. <i>Ganapparai</i> | ... A kind of drum. | 27. <i>Pākam</i> | ... |
| 12. <i>Damarukam</i> | ... A little drum. | 28. <i>Upāṅkam</i> | ... |
| 13. <i>Thannumai</i> | ... A kind of drum. | 29. <i>Nālikai</i> | ... |
| 14. <i>Thadari</i> | ... | 30. <i>Parai</i> | ... A big drum. |
| 15. <i>Anthari</i> | ... | 31. <i>Thuti</i> | ... A small drum tapering from each end forming a small neck in the centre. |
| 16. <i>Mulavu</i> | ... A drum in general. | | |

Of the percussion instruments that are now in use are the *Bheri*, *Damarukam*, *Mrdamgam*, *Gajjali*, *Dolak*, *Thuti*, *Udukkai*, *Chenta*, *Thimila*, *Idakka*, *Thakil*, *Ghata Vadyam*, *Milavu*, *Murasu* and *Parai*. The chief wind instruments are the *Nagaswaram*, *Nedumkulal*, *Kurumkulal*, *Murali*, *Pullankulal*, *Sruthi*, *Pampu Nagaswaram*, *Mukha Vina* and *Kompu*. The important stringed instruments are *Nanthuni*, *Vina*, *Thamburu*, *Swarabhikṣu* and *Kottuvadyam*.

SANGĪT OF INDIA

Chapter VII

Rāg. (melody).

AL FARABI, Born in Transoxiana in the year 870, was educated in Harrān and Baghdad, and was a practical musician philosopher of fine repute. Under the patronage of Sultan Hamadan Saifuddowla he wrote his *Kitābul Musīqlul Kabīr* (grand book of music), in which he says, "*Rāg*, is the Art of thought in sounds, and the thought is the manifestation of deep instinct. They are composed on the great mythological legends of the nations, are allegories of Heavenly devotions, and are enduring monuments to the memories of the inventors. Song is composed from melodies, melody from notes, and notes arise from beats and rhythms, and the origin of all is, *the eternal music of the universe*." Ancient races executed choruses in unison, and in octaves, consisting of sequences of thirds and fifths; such combinations of intervals existed among what is popularly known as uncivilised nations ! *Harmónics*, are soft derivative tones, and have the susceptibility of being innate with man. The priests were taught music and medicine at one and at the same time, *how to cure the ailing body with the healing of music*. Purity of tones and tunes existed in old times, and music was regarded and imparted on serious classical lines.

RĀGS, melodies are classified as follows : *Rāg*, is god tune; and are 6 in number : *Rāgni*, is goddess tune, each *Rāg*, has 5 *Rāgnis*, viz, 30 in number : *Putras*, is son. Each *Rāg*, *Rāgni*, has got 8 *Putras*, i. e. 48 in number : *Bharya*, is daughter in law, and each *Rāg*, *Rāgni*, has 8 *Bharyas*, i. e. 48 in number, totalling 132 tunes. The important tunes are the six *Rāgs*, and thirty *Rāgnīs*; the rest, ninety six in number, are minor tunes, though some of these are as beautiful and melodious. The *Rāgs*, display the most exquisite form of musical conception. They are rich, heavy, melodious and of a highly classical order and a devotional vein of spirituality is found in all of them. They touch the deepest emotional chords of the human soul, and transport one to a higher and nobler realm. The *Rāgs*, have still retained their traditional notes of original purity, notwithstanding the ravages of time and ignorance of man; nothing seems to have disturbed or affected their sublimity of expression and divine conception. They are very difficult of execution, and none but the most accomplished musicians or profound masters comprehend the varied and numerous technicalities which go to make them complete, and who alone dare venture to perform them. These classical tunes vary in the number of notes they possess in the octaves to form their scales.

SAMPURAN, is a term used where all the 7 notes of the scale occur. *Khadao*, is a term used where only 6 notes of the scale occur. *Odhao*, is a term used where only 5 notes of the scale occur, hence *Rāgs*, are *Sampuran*, *Khadao*, or *Odhao*. The least number of notes admitted in the formation of a *Rāg*, is *Odhao* (five notes), there is however only one exception in the entire conception of *Rāgs*, where 3 notes only, form the basis of the melody and it is the *Rāgni Malsari*. The secret of singing this exclusive *Rāg Malsari*, is only known to the *gunis* (experts).

Various Methods of Singing *Rāgs*

There are various methods in which one tune may be sung or played in classical *Sangit*.

DHURPAD. A *Dhurpad*, of a classical *Rāg*, and *Ragni*, may be sung provided the performer is able to do it. It is very intricate and requires much study. It is a manly and a heavy way of singing, and is the most difficult of all the methods. *Dhurpad*, is that style which comprises of dwelling upon each note with masterful control for some moments. The *Shrutis*, or the division of notes, in the previous chapter have shown how extremely fine and subtle is the space of sound allowed differentiating one tone from the other. The slightest vibration in the voice tends to produce a *Shruti* (shade of tone). Each tone therefore, should be struck in its purity and richness of sound and dwelt upon clearly and distinctly, so that the power of retention with correct intonation, and with absolute control, is the first step of most vital importance, to be learnt in singing a *Dhurpad*, and one which is extremely difficult. When the tones of a *Dhurpad*, of a *Rāg*, are sung with that accuracy and precision which they demand, a strange tremor overpowers one, so that one is conscious of nothing but the eternal sounds, that fill the atmosphere and hold one in a magic spell. Each note is struck clearly and distinctly in its purity, with overwhelming effect, and retained in its own glory as long as the power of the performer will allow. Gradually the performer asserts his knowledge and executes various technicalities connected with this heavy style of singing, dwelling long in *Bilampat*, (slow speed) and *Madhya Lay* (middle speed), the climax following in, *Dhurat*, (fast speed). Classical *Dhurpad*, singing is divided into 4 parts, *Asthai*, *Antra*, *Abhog* and *Sanchari*. *Asthai*, the opening notes are shown in this first part, the singer displays his talent by the control of breath, in the control of tones. Such a control is affiliated with the inner power of *Yog*. *Asthai*, is restricted to *Madhya Saptak* (middle octave), and *Mandra Saptak*, (lower octave). *Antra*, is the second part, where the melody advances, and displays further formation of the *Rāg*, including the *Tar Saptak*, (higher octave). *Abhog*, is the third part in which there is more of the treatment of the higher notes. *Sanchari*, is the fourth part in which there is a grand display of all the 3 octaves on a comprehensive scale. *Dhurpad*, is called the *Khandari Bani*, the most complicated and difficult style in *Sangit*, and it was against the imperial etiquette to sing any other style except the *Dhurpad*, in Durbars. It admitted the inner tones called *Gamak*, the mode of executing the deep tones was such that it was restricted only to healthy strong men. Women have never been *Dhurpad*, singers. *Raja Man Tanwar*, 1486-1516 was a well known exponent of *Dhurpad*, so were the great *Nalks*, *Beyjoo*, *Bakshoo*, *Cherjoo*, *Gopal*, and others.

SĀDRA, is something like the *Dhurpad*, but sung with the quick rhythm of *Jhap-tal*. The subjects of the songs are martial, eulogistic, and national.

HORI. These beautiful songs contain the love stories of *Krishna*, the god of love and the *gopis*. The method of singing them is most fascinating and alluring but most difficult. They are performed on the intricate unequal *Tāl*, (rhythm) of *Dhamar*. *Dhurpad*, *Sadra* and *Hori*, styles of singing are the most difficult and eminent musicians disdain to perform any other styles.

KHYAL. A *Khyal*, of any classical tune may be sung. Unlike *Dhurpad*, each note merges into the other in quick succession. Wave after wave of delicious ethereal *Tans*, (variations) float in the air. Floods of scales succeed one another, forming most exquisite combinations. And the effect is divine. owing to the rapid rise and fall of the scales, Trills, variations, tremors and all such manipulations of the voice have full play in this kind of singing. *Khyal*, singing was invented by *Sultan Husein Sharki*, in the fifteenth century, and brought to a state of perfection by *Sadarang* the *Durbar Singer* of *Mohammad Shah* of *Delhi*. *Sultan Husein Sharki* was the inventor of many beautiful melodies, such as *Jaunpoori*, *Huseini Kanhra*, *Huseini Todt*, which are still popular.

TAPPA. These were originally sung by the camel and mule drivers in the deserts of Punjab, in which they related the story of *Heera* and *Ranji*. *Short*, the famous singer in the Court of *Asafuddowlah*, the King of Oudh, put new life and soul into it, and converted the simple ditty of the desert into a cultivated form of classical singing.

BĀZ KHANI, method of music was invented by *Bāz Bahadur*, the king of *Malwa*. There are many lovely songs relating his passion for the beautiful *Rupmati*, dedicating them to the noted songstress. *Baz Bahadur*, and *Rupmati*, have also been favourite subjects with the artists, poets and writers.

AMIR KHUSRAO, the romantic poet, prince, musician, (1295-1326) was so enamoured of Indian music, and became such a past master in the Art, that even *Naik Gopal*, the musician of the times acknowledged him as equal to none. He was the inventor of the sweet blend of Persian and *Brij Bhasha*, and many melodies including *Gara*, *Sarparda*, *Zeelaf*, *Bihar*, etc. and many new modes and methods of singing like, *Tarana*, *Tirwat*, *Koul*, *Naksh*, *Gul*, *Gazal*, and *Kawall*; he was also the inventor of musical instruments including the *Sehtar*, now known as *Sitar*. his musical genius spread far and wide and influenced India all throughout the ages and lives till today.

KOUL, was sung with *Kawall Tāl*, in Persian, similar to *Kalbana*, *Naksh* and *Gul*. The theme was generally that of *Sufism*, (ascetism.)

TARANA, invented by *Amir Khusrao*, contain certain expressions like *Yala*, *Lom*, *Tom*, *Nom*, *Dani* and also Persian couplets are inserted in *Tarana*. Unlike *Alāp* this is sung to *Tāl*.

ALĀP. This is to sing the melody of songs by inserting such expressions as *Aaar*, *A*, *Na*, *Ta*, *Re*, *Nom*, *Ta*, etc., instead of the real words of the song, without *Tāl*.

SARGAM. This is to sing the tune of the song by pronouncing the notes of the song, instead of the words, such as *sa*, *re*, *ga*, *ma*, etc.

TARWAT. This is to sing the tune of the song by inserting the expressions of the *Tubla* (drum), and not the words of the song, such as *Dhirkat*, *Dirkat*, *Dar*, *Dhina*.

CHATRANG, lit. means four parts. This is to sing the tune of the song by a mixture of *Alāp*, *Sargam*, *Taranā*, and *Tarwat*, expressions. It is intricate hard, captivating, and exclusive and only performed by the experts who have the knowledge of singing the different 4 classical styles.

BHAJAN. These are pathetic religious hymns of appealing nature, sung by *Yogis*, (ascetics) on the strange weird instrument called the *Ektara*, also by a band of devotees in a temple. The recital is led by a leader followed by the followers in a chorus. *Pad*, *Kirtan*, and *Laoni* are also of sacred character. These musical performances relate the stories of heroes, gods and goddesses, performed individually or by a group of ascetics on special or religious occasions in temples or in homes.

THUMRI. These are extremely attractive and catchy pretty little songs and are very popular and delightful, sung by all in India. They are generally composed in *Brij Bhasha*, and contain all the characteristic events. They are sung on *Tāls*, *Dadra* and *Punjabi*.

GAZAL. are beautiful verses of *Urdu* and *Persian* poets, set to popular music. *Gazal*, is sung on *Tal*, (rhythm). called *Gazal*.

DHUN, are mixtures of delightful melodies, and a good deal of license is taken in giving them an individual touch. *Gazal*, *Thumri*, *Dhun*, and such light songs are popular and sung by the high and low. But *Dhurpad*, *Dhamar*, *Sadra*, *Koul*, *Chatrang*, and *Khyal* methods are restricted to *ustads*, (experts) These styles need careful, academic study.

Apart from these methods there are also other ways of singing songs on different occasions. The varied parts of the country have their own individual characteristic singing like *Lachchi* in Punjab, *Mānd* in Rajputana, *Kajri*, of Mirzapur, *Charbait*, of Datia, *Chait*, *Benaresi Dadra*, and *Pahari*, of the hills, then there are evening tunes sung by a maiden who goes to fetch water from a well, or lullaby by a mother rocking a baby to sleep. *Garbās* are gay joyous tunes sung in *Gujerat*, and *Kathiawar* on some festive occasions by a group of young maidens. They move in a circular form with slow rhythmic movements, bending their lithe figures gracefully beating their hands in rhythm, almost each village has its own way of expressing its own characteristic in music and song. Styles and methods have been changing from time to time according to the customs, manners and psychology of the moment. The ancient *Chand*, and *Praband*, were specific methods of chanting or reciting devotional verses. Then came the Muslim influence and various kinds of religious recitations like *Koul*, *Kalbana* etc. came into prominence. The heavy, classical, styles like *Dhurpad*, *Sadra* are advantageously rendered by Bass, *Khyal Tarana* by Baritone, and *Hori*, *Thumri*, *Gazal*, both by soprano and tenor.

The severe classical styles of *Hori*, *Dhurpad*, were the etiquette of the Imperial Courts, after the fall of the Muslim supremacy came the gradual downfall of high ideals, and the easier *Khyal*, *Thumri*, styles became more popular. The deep rooted religious tendencies gave way to worldly flippancy, and religion was reduced to forms with the sad result that all sense of responsibility of *Truth* and *Beauty* vanished. Fashion became the controlling goddess, the film industry ruined the final impulse and successfully obliterated classical *gayan*. Today music is a jumble of meaningless sounds drifting aimlessly through chaotic sensations extremely detrimental to 'soul'.

The pronunciation should be clear. The hearer has a right to know what the singer is singing about. Pure pronunciation achieves right tone production. The *sung* word should have the penetrating power which belongs to the fine elocutionist.

Harmonious and Inharmonious Notes in a Tune

BADI, Sambadi, Ambadi, and Bebadi : these are the four expressions given to the notes which are harmonious or discordant in a tune. for instance :

(1) **BADI** ; this term is applied to that note which is dominant and gives colour to a tune, like the note *Atī Komal Dha*, ($\frac{1}{2}$ tone *Dha*,) in the *Rāg Bhairav*; or the note *Ma*, in the *Rāg Malkaus*; or *Komal Gandhar* (flat *Ga*), in the *Rāgī* (feminine tune) *Todī*.

(2) **SAMBADI**, is the expression which is applied to that note which gives additional brilliance to a tune, and helps the *Badi*, like the *Sur*, (note) *Dha*, in *Todī*. This note is sub dominant.

(3) **AMBADI**, is the expression applied to those notes in general which are not discordant in a tune.

(4) **BEBADI**, is the expression applied to a note or notes which are completely discordant in a tune, like *Tivra Ma*, in *Malkaus*; or *Tivra Ga*, in *Todī*.

Academic expressions concerning Rāgs

The following are classical expressions used in conveying information about *Rāgs*.

MĀRG, is the expression applied to those *Rāgs*, that are sung exactly alike in all parts of the country, but that the mode of execution should be so difficult, so as not to be comprehensible to all, like the *Khandari Bani*, or *Dhurpad*, singing. *Mārg*, is celestial, therefore no license is permissible.

DESI, is the expression used for those tunes which are sung differently everywhere, but that the method of its singing should be so facile, so as to be understood by all. *Desī*, is terrestrial. therefore individual assertion is admitted.

SHUDH, is the expression given to those tunes which have retained the notes of original purity, untampered by any freak of time or man, like the six *Rāgs* (male tunes), and a few important *Rāgnis* (feminine tunes).

SALINK, are those tunes which have semblance of other tunes. These are many. *Salink*, are blends of melodies.

SANKERUN are those tunes which are either created out of the combination of two *Shudh* tunes, or five or six *Rāgnis*. These are numerous also.

MAHA SALINK, are those tunes which are formed from *Salink* and *Sankerun*. There are no end to these. Some are of a remarkably beautiful and classical nature. Musicians and composers take liberty in new modes and under these headings they have a right to do so.

MARG, Desī, and Shudh, terms are almost unknown today in India, the tendency and taste resort to hybrid cheap compositions that have no pretensions to any name or style. Poetic expression and refined vocalism were exclusive with an inherent harmony linking them. The principles and standards of great singing have vanished, and the lover of music at every turn goes astray with the meaningless discords rampant. The universal law of *art* still remains but the application is unknown.

Qualifications of Musicians

In ancient days there were institutions of music where a student acquired knowledge and attained a certain degree of proficiency which qualified him in his profession and gave him status and position in the musical world. There were many titles that marked the distinctive grades to which he belonged. I shall quote a few important ones.

NAIK, was the highest degree conferred on one who was a past master in the science; he not only rendered all the *Rāgs*, and *Rāgnis*, in their original purity and correctness, *but was also able to produce pupils equally great*. *Nalks*, were not dependant upon instruments for *Sur* (tone), and *Tal* (time), but they retained both values in their minds, and with supreme correctness, rendered the classical *Rāgs*, with their intricate and varied technicalities. *Nalks*, have been few and far between throughout the ages. It is the great *Nalks*, who were able to control the supernatural forces of nature with the power of their *Song*. It is the great *Nalks*, who were able to cure ailments through the power of their music. The names of the traditional *Nalks*, handed down to us are: *Charjoo*, *Beyjoo*, *Sohang*, *Waloo*, *Bhagwan*, *Bakshoo*, *Dhondoo*, *Miranmadh*, *Panday* and *Gopal*.

GAIK, was the title given to one who was able to execute *Tāns*, (variations) of the 3 octaves, *Mandra*, *Madhya*, and *Tār*, with its full complement of tones, with ease,

GANDHARP, was the degree conferred on one who was an efficient performer of *Mārg*, and *Desī*. *Mārg*, means the melodies composed by the Heavenly beings. *Desī*, means the folk songs composed by the earthly beings. *Tan Sen*, was a *Gandharp*.

GUNI, was the degree given to him who was able to execute *Desī*, well.

PANDIT, was he who learnt the science to perfection in theory but not in practice.

UTTAM, was the name given to him who had such an extraordinary command over his singing that he could sing any song without any accompaniment, and not be dependent in any way on his instruments for *Tal*, (time) and *Sur*, (note). This is quite extraordinary in the Indian music, and only an efficient student could aspire to attain this rank.

MADHYAM, was one who was more or less dependent upon his accompaniment.

ADHAM, was he who was entirely dependent upon his accompaniment for singing. Singing comes nearer to being universal than any other high form of expression, to knit humanity together in the fraternity of a pleasing bond of spiritual solidarity; no other consciousness is so powerful in stimulating the mental equilibrium, the fore runner of action, as music. Feelings of deadly animosity; grave, serious, religious and political deadlocks, have been averted by the mystic force of beautiful singing, which have been more effective than rhetoric. Luthers' battle was won when the people began to sing the hymns of the Reformation. The honours conferred on the able musicians of olden days were carefully selected, the Emperors were efficient and learned and in a position to discriminate, hence bad music was intolerable and had no excuse. The ecstasy kindled by an entrancing voice had a deep source. Its communications extended to higher instincts and involved a world of past associations, making it live in the present.

Merits of Voice

The singer had to be distinguished with thirteen qualities of voice production.

MIRISHT, was the voice that should affect all who heard it. **Madhur**, was the voice that should be sweet and entertaining. **Jhapal**, was the voice that should neither be very loud nor very low, but deep and rich, and that while singing he should be able to retain the breath for a long time and not suffer from short breath. **Taras Than**, that the three **saptaks** should be executed with equal facility and ease. **Sakhaba**, that the voice should be possessed of the power of creating laughter in the assembly. **Karan**, that the voice should be possessed of such pathos as to produce deep feelings and tears. **Komal**, that the voice should be soft and stirring. **Sara Dak**, that the voice should be big and heard distinctly at a distance. **Ghan**, that the voice should be clear without tremor, and possess depth. **Sang Da**, was to execute all the **Tans** (variations), with great ease. **Qād**, that the command of voice should be so academic so as to be able to produce loud and soft sounds at will. **Salohan**, was to be able to sing at length without break. **Parjar**, that the singer should be of a prepossessing appearance and noble disposition, and not resort to facial and bodily contortions.

Demerits of Voice

There were several objectionable mannerisms which disqualified a singer. A long list of them is given in the sacred books. The following are a few :

SANDASHT, is to sing with closed teeth. **Bhut**, is to sing with fear. **Sankat**, is to sing without confidence. **Kāmpat**, is to start with a tremor in the voice. **Karagi**, is to sing with mouth wide open. **Kapal**, is to sing with flourishes. **Kagay**, is to start with commotion and noise. **Karaba**, is to crane the neck like a camel. **Jumbuk**, is to shake and whirl the head and neck while singing. **Parsari**, is to make frantic gestures with the hands. **Namluk**, is to sing with eyes closed tight. **Abagpat**, is to sing with all the words jumbled up together, and rolling in the throat so as to be incomprehensible. **Stekari**, is to sing by taking sharp quick breaths. **San Nasik**, is to sing with a nasal twang. **Pava Chat**, is that the voice should be shaky. **Ase That**, is that the voice should be disturbed, and hesitating. **Nasar**, is that the voice should be closed and tight. **Kaga**, is that the voice should be like the cawing of a crow. **Karish**, is that the voice should be thin and flat. **Bhikan**, is that the voice should resemble the braying of a donkey.

An efficient singer was supposed to follow these and several other injunctions, he was also carefully instructed to impress upon the hearers with the **sum** climax of the song. **Sum**, climax is the important beat or juncture of a tune where all the attention of the hearers is deeply concentrated. A classical song had to be presented with pleasant demeanour, and good manners, inspiring confidence as '**one who knows**' to the listener, who would be impressed. The singer should also discriminate, and mark the occasion by singing opportune songs. He should have a good memory, and should be something of a poet. The musician of olden days was carefully brought up on these ideal principles. He was regulated by all the laws so appropriately and becomingly laid down for a master of such an agreeable art. The modern musician is altogether devoid of these pleasing qualifications, his studies in etiquette totally neglected and ignored, and that is the reason why modern singing results in grimaces, painful gestures and disagreeable sounds.

TĀNS (Variations)

TĀN, is a variation or run, which occurs when a tune is played or sung. There are countless varieties of executing **Tāns**, and these are so numerous that a finished performer can sing or play a tune for 'hours with the introduction of **Tāns**, before he has exhausted his stock, and yet not repeat the same **Tān**, twice. This is that extraordinary part of classical **Sangit**, when a musician has the unique opportunity and advantage of asserting his knowledge and individuality during the course of a performance by harmonious combination of notes into **Tāns**, on the spur of the moment. These **Tāns**, are best understood when sung or played : to convey any definite idea of what they really mean in writing is quite impossible. The inflections, modulations, trills, etc., they form are so numberless and so inspiring that in spite of oneself, one is uplifted in an enchanted region, full of mysterious charms and beauties. As I have said before, there are various classes of **Tāns**. I shall now endeavour to demonstrate one class of **Tān** only, which produces five thousand and forty diversified **Tāns** from the seven notes of the octaves, *sa, re, ga, ma, pa, dha, ni*. It may help to convey to the reader the extent of the grandeur of scope and wide range of productive beauties of composition. It may seem impossible at first glance that such a small number of notes should be able to produce varied strains of such magnitude, but a close study will show how skilfully and with what knowledge it was manipulated by the ancient masters of classical **Sangit**. This is called **Kut Tān**.

KUT TĀN, ONE NOTE, will give you one **Tān** only, *sa*.

TWO NOTES, will give you two **Tāns** of different varieties, **Rohi** (ascending from low to high). (1) *sa, re, Arohi* (descending from high to low), (2) *re, sa*.

THREE NOTES, *sa, re, ga*, will give you six different **Tāns** : (1) *sa, re, ga*, (2) *re, sa, ga*, (3) *sa, ga, re*. (4) *re, ga, sa*. (5) *ga, re, sa*, and (6) *ga, sa, re*.

FOUR NOTES, produce twenty four **Tāns** thus : (1) *sa, re, ga, ma*. (2) *sa, re, ma, ga*, (3) *sa, ga, ma, re*. (4) *sa, ga, re, ma*. (5) *sa, ma, re, ga*. (6) *sa, ma, ga, re*. (7) *re, ga, ma, sa*. (8) *re, ga, sa, ma*. (9) *re, ma, sa, ga*. (10) *re, ma, ga, sa*. (11) *re, sa, ga, ma*. (12) *re, sa, ma, ga*. (13) *ga, ma, sa, re*. (14) *ga, ma, re, sa*. (15) *ga, sa, re, ma*. (16) *ga, sa, ma, re*. (17) *ga, re, sa, ma*. (18) *ga, re, ma, sa*. (19) *ma, ga, re, sa*. (20) *ma, ga, sa, re*. (21) *ma, re, ga, sa*. (22) *ma, re, sa, ga*. (23) *ma, sa, re, ga*. (24) *ma, sa, ga, re*.

FIVE NOTES, have a capacity to create one hundred and twenty **Tāns**. If the arrangement of the **FOUR NOTES**, permitting twenty four **Tāns** above, is followed carefully, it will be seen that five notes must needs necessarily furnish one hundred and twenty **Tāns**. It is clear that four notes produce twenty four **Tāns**. It is in itself a group of four notes only. Five notes therefore have five groupings of four notes, thus : *sa, re; ga, ma, pa*, are the five notes and in these the five groups of four notes are (1) *sa, re, ga, ma*. (2) *re, ga, ma, pa*. (3) *ga, ma, pa, sa*. (4) *ma, pa, sa, re*. (5) *pa, sa, re, ga*, place the remaining note at the beginning of a **Tān**. Each of these groups of four notes will produce twenty four **Tāns**, making in all one hundred and twenty **Tāns**, for example : *sa* (at the beginning of a **Tān**),

and the remaining four notes are *re, ga, ma, pa*. These four notes will supply twenty four *Tans*, according to the explanation above, thus : (1) *sa, re, ga, ma, pa*. (2) *sa, re, ga, pa, ma* (3) *sa, ma, pa, ga, re*. (4) *sa, re, ma, ga, pa*, etc., etc., When these twenty four *Tāns*, of the hundred and twenty are exhausted, start by placing the consecutive note *re*, at the commencement of a *Tān*, making a scale like this : *re, ga, ma, pa, sa, -re*, at the beginning and the four notes *ga, ma, pa, sa*, will yield 24, *Tans*. For example, (1) *re, ga, ma, pa, sa*. (2) *re, ga, ma, sa, pa*. (3) *re, ga, pa, sa, ma*. (4) *re, ga, pa, ma, sa*, etc. then place the following note *ma*, at the beginning of a *Tan*, and the remaining four notes, *pa; sa, re, ga*, will yield twenty four *Tans*. Similarly start the *Tan*, with *pa*. and the four notes, *sa, re, ga, ma*, will contain twenty four *Tans*, completing the hundred and twenty *Tans*.

SIX NOTES, *sa, re, ga, ma, pa, dha*, at once multiply the number of one hundred and twenty *Tans*, six times, making an enormous increase of seven hundred and twenty *Tans*. The same method follows the building up of these *Tans*, all throughout, facilitating their comprehension, and study. The scale of these six notes has six varied groupings of five notes each, with the one extra note which falls at the beginning of each *Tan* successively, as follows (1) *sa, re, ga, ma, pa*. (2) *re, ga, ma, pa, dha*. (3) *ga, ma, pa, dha, sa*. (4) *ma, pa, dha, sa, re*. (5) *pa, dha, sa, re, ga*, (6) *dha, sa, re, ga, ma*. Each of these groups of five notes form one hundred and twenty *Tāns*.

SEVEN NOTES, *sa, re, ga, ma, pa, dha, ni*, form five thousand and forty different *Tāns*. Multiplying the number of seven hundred and twenty *Tāns*, seven times, creating five thousand and forty *Tāns*. In these seven notes, *sa, re, ga, ma, pa, dha, ni*, there are seven different groups of six notes : (1) *sa, re, ga, ma, pa, dha*. (2) *re, ga, ma, pa, dha, ni*. (3) *ga, ma, pa, dha, ni, sa*. (4) *ma, pa, dha, ni, sa, re*. (5) *pa, dha, ni, sa, re, ga*. (6) *dha, ni, sa, re, ga, ma*. With the one note extra, coming at the beginning of the scale of these six notes successively in the order of the octave. Each of these groups of six notes yields seven hundred and twenty *Tāns*, and seven hundred and twenty times multiplied by seven, is five thousand and forty *Tans*.

The *Swarup*, (formation) of a *Rāg*, (melody) is sung first slowly and distinctly, then from the beat *sum*, (climax) a *Tān*, is inserted in tune and time, the process advances showing the skill of the performer by the introduction of *Kut Tāns*, in endless harmonious combinations, permitting full opportunity of the talent and creative power of the musician. The individual assertion thus obtained is satisfactory both to the creator and the appreciator. *Tāns* (expansions), others than the above combinations, are *Alankar Baran, Paltaen*, of which there are sixty three varieties for example. 1. *Bhader, sa re, sa re ga, sa re ga ma*, etc. 2. *Nand; sa sa, re re, ga ga, ma ma*, etc. 3. *Gīt, sa ri ga sa, ri ga ma ri, ga ma pa ga*, etc.

Herewith some graces of sound productions which are inserted during the variations.

KAN, is to touch upon a low or high tone with a slight rapid jerk.

MEND, is to glide softly high and low.

ANDOLIT, is to swing notes gracefully and appealingly.

GAMAK, are forceful guttural jerks, which occur in *Dhurpad* singing.

Rāg (melody)

All the melodies have different names to distinguish them. Some are named after the inventors some after the deities, the kings, the musicians. some are named after the towns, villages, and the elements, some are named after the customs and manners, of the people, some after historic and legendary events. The melodies have appointed seasons and hours when they should be performed, and musicians abide by this law strictly. It may be thought perhaps that it is a matter of habit or imagination of centuries that a cultivated ear cannot tolerate a song sung out of season or time. In fact it is neither imagination nor habit, but a deeper mystery pervades the arrangement. There are certain notes that are characterized by fiery temperaments. These are dominant in the tunes to be played or sung in the hot months. Then there are other notes that are attributed with cold temperaments. These are important in the tunes to be played in the cold season.

The secret of the science is based upon the great secrets of *Sur* (tone), and *Tal* (time), in nature, and the melodies are based upon the eternal harmony and rhythm in nature. The musicians of olden days were profound students of nature and knew the cosmic laws. They unravelled the hidden secrets of sound by long study and made sure that certain sounds harmonized with certain notes in certain seasons, and adjusted the notes in accordance with nature. The twenty four hours of a night and day are divided into eight parts, and each part lasts for three hours. The first morning part is from six o'clock to nine o'clock. The tunes that are to be played or sung during these hours are slow, dreamy devotional and of selflessness. *Bhairaon*, and all its species which are eight, and *Ramkali*, are sung at this time. The notes *re, ma, dha*, are *komal*, (flat). Nine to twelve is the second morning part. And all the notes that occur in the tunes to be sung and played in these hours are *komal*, like *Asaori*, *Bhalraveen*, *Todi*, and such. The *komal*, notes now change into *tivra* (sharp). At noon exactly *Sarang*, is played. It is a bright melody. *Sarang*, is *Odhao*, and has five notes in the scale, viz., *sa, re, ma, pa, ni*. From twelve to three *Bhimpalasi*, *Dhanashri*, *Dhani*, etc., are played. *ga, ma, ni*, in these tunes are *komal*, and *re, dha*, that were *komal*, in the morning tunes become *tivra* (sharp). Three to six p. m. *Purvi*, *Purya-dhanashri*, and *Marva*, are played in these hours. *Shri Rāg*, is played at about six o'clock. *ga, ma*, and *ni*, in these tunes become *tivra* and *re*, and *dha*, become *komal*. From six to nine all the notes become *tivra*. *Yemen*, *Kallan* and all the *Kallan* tunes, which are numerous, are played in these hours. From nine to twelve p.m. are played *Behag*, *Sankra*, *Desh*, etc. They are chiefly in *tivra* (sharp), notes. At about midnight, *Bageshri*, *Behar*, *Adana*, and such are played ; and *ga, ma*, and *ni*, again become *komal*, in these tunes. From twelve to three a.m. all kinds of *Kanhra*, which are eighteen in number, are played, including the famous *Durbari*; excepting *Sugrai Kanhra*, which is played in the morning. *Malkaus*, is also played after midnight. The notes *re, pa*, do not occur in these tunes. All the rest are *komal*. From three to six a.m. are played *Hin, dole, Sohni, Paraj*, etc. The *komal*, notes of *Malkaus*, change into *tivra*, and it becomes *Hindole*, which is *Odhao*. Then by adding *re, komal*, the tune becomes *Sohni*, which is *Khadao*; and then by adding *pa*, to the scale it becomes *Paraj*. *Basant*, and *Lalit*, are also played in these hours; both the *tivra*, and the *komal, ma*, occur in these tunes.

There are a few very important laws which must be memorized for locating a certain *Rāg* viz:-

SANDHI PRAKASH, means meeting of the two times i, e, the dawn and the twilight. *Rāgs*, to be sung at these times take *re*, and *dha*, *komal* (flat), and *ga*, and *ni*, *tivra* (sharp), like *Bhakraon*, *Gunkall*, *Gouri*.

TIVRA MADHYAM Rāgs, are those melodies that take *ma*, *tivra* (sharp), and are to be sung in the evening and at night, like *Kallan*, *Abhiri*, *Marva*.

SHUDH MADHYAM Rāgs, are those melodies that take *ma*, natural, and are to be sung in the morning and day, like *Billawal*, *Bhairaveen*, *Asaori*.

PURVA ANQ, means the first part of the scale, *sa*, *re*, *ga*, *ma*,. Those *Rāgs* where these notes of the scale are prominent are called the *Purva ang Rāgs*, and these are generally the morning and day *Rāgs*, like, *Durga*, *Maloha*, *Sukkul*.

UTTAR ANQ, means the second part of the scale, *pa*, *dha*, *ni*, *sā*. Those *Rāgs*, where these notes are prominent are called the *Uttar ang Rāgs*, and these are generally the evening melodies, like *Kousi*, *Adana*, *Durbari*.

MURCHANA, is that alluring and pleasing character of *Sangit*, which helps to establish the indefinable charm and the merging of tones which characterize the melodies so forcibly and fully. It is the 22 *Shrutis*, in the scale, as well as the 21, scales of the 22 *Shrutis*, in each scale; starting from each consecutive *Shruti*, as given on page 25 of the chapter of *Sur Adhya*. *Murchana*, is the harmonious and gentle gliding of sounds which occur while uniting one note to the other. There are twenty one *Murchanas*, in the three *Saptak* (octaves), each *Murchana*, comprises of the sounds created during the blending of one quarter tone into the other of the *Rohi*, (ascending from the lower notes to the higher in the scale of one octave), and the *Arohi*, (descending from the higher notes to the lower). The following are the *Murchanas* of the *Mandra Saptak*: (1) *Utra Manda*, this *Murchana*, is formed by starting from the note *sa*, in the *Rohi*, scale, and coming back to the note *sa*, in the *Arohi*, scale. The following *Murchanas*, are in their proper order, each having a successive note for a starting-point, in the scale, and coming back to the same point. (2) *Ranjani*. (3) *Utratha*. (4) *Shudh Kharaj*. (5) *Bajhri Karta*. (6) *Ason Kranta*. (7) and *Aph Rokta*. *Murchanas*, of the *Madhya Saptak* are: (1) *Sobray*. (2) *Harnsund*. (3) *Klohna*; (4) *Barkay*. (5) *Parkharka*. (6) *Sadhya*. (7) and *Gorpay*. *Murchanas* of the *Tar Saptak* are: (1) *Pra*. (2) *Basala*. (3) *Soni*. (4) *Partarka*. (5) *Rohi*. (6) *Barkhata* (7) and *Onta*.

By reason of this knowledge, the scientific and technical musical structure is appreciated, and the design and emotional conception impressed, and the souls profound feeling of immortality by sound is determined.

When the *Rāgs*, are sung in proper time and season and with perfect knowledge of the science, an absolute, inexpressible sense of calm and inner satisfaction is derived. In such a state of bliss the *Rāgs*, are supposed to be possessed of supernatural powers. They have chronicles of their births, which point out the mysterious sources from which they have originated. They have a series of interesting legends, recording their life histories. They are benefactors of humanity, by curing various bodily ailments. They charm the elements of nature and invoke fire and water; in short, they perform miracles. The idea of personifying the forces of Nature, seems to be quite common in Hinduism. All the *Rāgs*, and *Rāgnis*, are impersonated. There are quatrains and verses illustrating the form, colour, symbolism and meaning of each tune. The *Rāgs*, and *Rāgnis*, have been favourite themes with old Indian artists, who have painted them over and over again, but a fine illustration is rarely to be seen.

Chronicles of Rāgs and Rāgnis

MAHADEO, the god of music, is distinguished by having five heads. Each of the four heads being turned towards the four quarters of the globe, north, south, east and west, while the fifth head is turned towards the Heavens. And from each of the five heads the five great **Rāgs** or demi-gods, originate viz.: **Bhalraon**, **Hindole**, **Deepak**, **Shri** and **Megh**. The sixth **Rāg**, **Malkaus**, comes out of **Parbatī**, the wife of **Mahadeo**. **Brahma** created the thirty **Rāgnis** or nymphs, and each **Rāg**, or demi-god was presented with five **Rāgnis**, of sympathetic strain; whom he preserved with the tenderest care. **Sarasvatī**, the goddess of Music and Learning and the wife of **Brahma**, left an exquisitely graceful and poetic legacy to the world, in the shape of a **Been**, the most cherished and valued musical instrument in India, and the demi-god **Narad**, was appointed to play upon it. "From **Nad** (sound), arose **Shruti**. From **Shruti**, came **Sur** (tone). And from **Sur** was formed **Sargam**. And from **Sargam**, was created **Gita**, (melody). So that the *soul of Gita*, is sound."

Rāg, means passion, emotion and feeling. **Tān Sen**, discovered 200 **Rāgs**, of different emotional value, and adjusted each **Rāg**, in accordance with deep emotion, that touched the human chords. The **Rāgs**, possessed the capacity for curing ailments, subjugating wild animals, controlling the elements and exciting many feelings and emotions. **Bhalraon**, converted flippancy into serious devotion. **Jogtya**, turned worldly feelings into those of asceticism. **Sohini**, excited tears; **Behag**, created a sense of gladness and joy, **Hindole**, set the swings moving. **Shri**, melted stones, **Basant**, gave life to flowers, **Ramkali**, was a call to **Koyals**, (birds) to sing, **Sarang**, was a call to animals, **Jejevantī**, cured paralysis, **Megh**, brought forth rains, **Deepak**, ignited fire, **Nut**, excited valour, **Bhalraveen**, initiated a sense of devotion, **Prabhavati**, was a call to prayers.

It is a natural law that a certain sound awakes a certain imagination, hence there have been exponents who have been famed throughout the ages for having sung a certain **Rāg**, with miraculous effect for instance: **Miran Madh**, sang **Malkaus**, at midnight, and stars shed their lustre bright and sparkling. **Tān Sen**, sang **Megh**, and the Heavens poured bounteous water. **Beyjoo Bawre**, sang **Deepak**, and lamps lit up shining. **Samokhan**, sang **Shri**, and stones melted. **Bilas Khan**, sang **Todi**, and the wild deer crawled near subdued. **Bāz Bahadur**, sang **Zeelaf** and birds began singing in tune. **Sultan Sherki**, sang **Purbee**, and the flow of water became motionless. **Suraj Khan**, sang **Jejevantī**, and cured paralysis. **Chand Khan**, sang **Ramkali**, and the branches swayed in motion. **Chanchal Khan**, sang **Bhalraon**, and turned flippant natures into serious devotional characters. **Amir Khusrāo**, enchanted man and beast with the beauty of the attractive styles of which he was the inventor. **Kabirdas**, sang **Bageshri**, equal to none. **Bi Raheeman**, sang **Bhalraveen**, and the **Neeloofar** (blue lotus), swayed to rhythm. **Cherjoo**, sang **Hindole**, and set the swings swinging. **Mirabal**, sang **Bhājans**, and was able to separate the soul towards higher regions. **Parbal**, sang **Sohini**, and set the army in tears and sorrow. **Haridas**, sang **Asaori**, and venomous snakes turned away subdued.

Such effects produced are not physical but psychical, when one's entire self quivers in sympathetic vibration. The ecstasy kindled by such entrancing singing comes as a great blessing to the worlds tortured soul.



RAG BHAI RAON



RĀGNI BHAI RAVEEN

RAG BHAIRAON—This great god tune originates from that head of *Mahadeo*, which is turned southwards. This tune, along with its *Ragnis*, *Putras* and *Bharyas*, may be played in the months of September and October. The time for its performance is early dawn to sunrise. It is *sumpooran*, i.e., has all the seven notes of the octave for its scale. *sa, re (komal), ga, ma, pa, dha (komal), ni*, in the *Rohi* and *Arohi*. In form it is like *Mahadeo*, having five heads, four heads turned towards the four directions, north, south, east and west, while the fifth head is turned towards the heavens. He is represented as a *Jogi Sanyasi* (one who has retired from the world). His body is besmeared with ashes, his *Jata*, tresses, gray with dust, are gathered on the top of the head ; two *Gangs*, (rivulets), ooze out of his *Jata*, and flow on either side. These are the two sacred rivers the *Ganga* and the *Jumna*. A jewelled *Kangan*, (bracelet) is fastened on his wrist, and a crescent in the centre of the head. The third eye of wisdom is located between the eyebrows. Two black venomous serpents (cobra de capello), coil subdued round his arms, on the forehead is the sacred mark of religion, called *Tripunda*. He is seated on the skin of a tiger in the heavens, encircled by glittering clouds, holding a trident in one hand, and a rosary of *Rudraksha* (seeds grown only in Nepal), in the other. Around his throat is a chaplet of eight human skulls, his conquered enemies. It is a rich heavy *Rāg*, only to be rendered in the most difficult styles, capable of creating deep mystic feelings, altering the attitude of flippant natures into that of serious mindedness, and possessing the power of curing many diseases and arresting decay. *Rāg Bhairāon*, is fit to be sung before high dignatories and in places of prestige and status, and by *Gunis* (profound musicians).

Bhairāon, has five *Rāgnis*: *Berari, Madhmad, Bhairaveen, Sindhavi* and *Bengul*. The *Rāgnis*, are represented as ideal graces of womanhood, most divinely fair and of incomparable beauty. The radiance they shed is so great that it shames the Sun, who hides his face behind the clouds, and the Moon withdraws in modest retirement on seeing their sweet lustre.

RAGNI BHAIRAVEEN, the goddess tune of *Rāg Bhairāon*, is sylph-like and most exquisitely proportioned. All the tender freshness and bloom of shy young maidenhood of fourteen years is her birthright. Her hair, still humid with the *Shnan* (sacred bath), is thrown back in a heavy dark mass. From beneath her long drooping eyelashes there escapes an ineffable light, giving a calm serenity to the beautiful profile. Her slim hands are clasped in reverence. Her whole attitude is bent in submission of religious fervour, a breathing poem of devotion at the altar of "*Linga*." She has taken out her garland of heavily scented golden *Champa* (flowers), and consecrated it to the gods. Her scheme of colour of costume and jewels is red and white. Her dainty person is bejewelled and enveloped in an opalescent gossamer of fairy imagination. The temple of *Mahadeo*, is built on the summit of a hill encircled by a fort. Flowering blooms of the *Neelootar* (blue lotus), scent the atmosphere., Two young maidens are engaged in playing and singing on the *Majera* (musical bells), and *Tamboura*. Pearly dawn is creeping invisibly, bathing the realm with a delicate, roseate light. This is the enchanted hour when the tune of *Bhairaveen*, is sung.

The tune is *Sampooran*. *sa, re (komal), ga (komal), ma (komal), ma (tivra), pa, dha (komal), ni (komal)*, in the *Rohi*. The scale changes in the *Arohi*, and only one *ma*, (*tivra*) is retained.

RAO SHRI, the great god tune, is created out of that head of *Mahadeo*, which is turned towards the east. This tune, along with its *Rāgnis*, *Putra* and *Bharyas*, may be played in the months of November and December. The hour of its performance is about 6 p.m. It is *Sam. pooran*, and has seven notes in the scale : *sa, re (komal), ga, ma (tivra), pa, dha (komal), ni*, in the *Arohi*, and *Avrohi*. In appearance it is like a man dressed in red garments, with a handsome pearl and ruby necklace and drops in the ears, a lotus flower in his hand, seated on a royal dais, absorbed in listening to the intoxicating strains of the unrivalled *Been* (musical instrument), holding his lovely companion encased in a mystic lotus bloom, in his left hand, and in his right hand holding a naked sword ; a monster fish (sign of royalty), stands upright in obedience to his commands. *Shri Rāg*, has the power to melt stones and cure many mental diseases. It is a rare heavy classical melody the secret of performing it is known only to a few *Gunis* (experts). "The Demi-god *Shri Rāg*, famed all over the universe, sports sweetly with his nymphs, gathering fresh blossoms in the bosom of yon grove, and his Divine lineaments are distinguished through his graceful vesture." *Shri Rāg*, has five *Rāgnis*. *Basant, Malsari, Asaori, Marva*, and *Dhanasri*. The *Rāgnis*, are represented as coy young maidens of surpassing loveliness, living in perpetual spring and seeking heavenly bliss in music.

RAGNI ASAORI, the goddess tune of *Rāg Shri*, has an ascetic character. It is represented as a female *Jogi* (one who has renounced the world), seated on a promontory inside a fort, surrounded by water and beneath a huge *Sandal* tree. Its delicate, massive and perfumed foliage bent towards her in tender protection, and shading her from the morning sun's warm rays. The hour for its performance is morning. Her dawning womanhood is arrayed in the simple salmon coloured garb of a *Jogan*, defining the beautiful and subtle lines of her figure. Her raven hair is massed on the top of the head in a *Jata* (sacred knot). On the white brow gleams the sacred mark of religion in camphor. Her slumbrous eyes are heavy and languorous with the power of her own music. Her sweet mouth is intent on blowing the soul stirring notes of the *Pungi*, (musical instrument). Her personality glows with music. The deadly serpents and peacocks are attracted beyond control. They creep and crawl towards her fascinating being amazed and entranced, wholly worshipping her, coiling round her body with affection. The *Sandal* wood tree has an affinity to serpents, so has the flute *Pungi*, which issues strange weird sounds, and so have the peacocks.

Asaori, is a classical popular *Sampooran Rāgni*, *re, ga, ma, dha, ni*, are *komal*. It is a classical tune and though the scale is that of *Bhairaveen*, at the same time the 'Catch' being different, the melody is distinct.

The secret of rendering the classical *Rāgs*, is known to the *Gunis*, experts. *Jaunpuri*, takes *re, tivra*, and is often mistaken for *Asaori*, by people of little knowledge, hence great care should be taken in learning *Sangit*, from professional *Ustads* (teachers), in whose families the *Art*, is handed down as a precious legacy. *Jaunpuri*, and *Asaori*, are distinct in character and effect. The general public makes no discrimination, a universal inartistic custom results in ridiculous false judgment. Instruction and training of the right kind, show that the tones should be true in intonation, that is to say the voice must be cultivated on the pitch in every note, and that it must be carried through without the slightest wavering or effort, whether the tones are soft or loud, whether the *Tān*. (variation) be quick or slow. Such a presentation is equivalent to ecstasy.

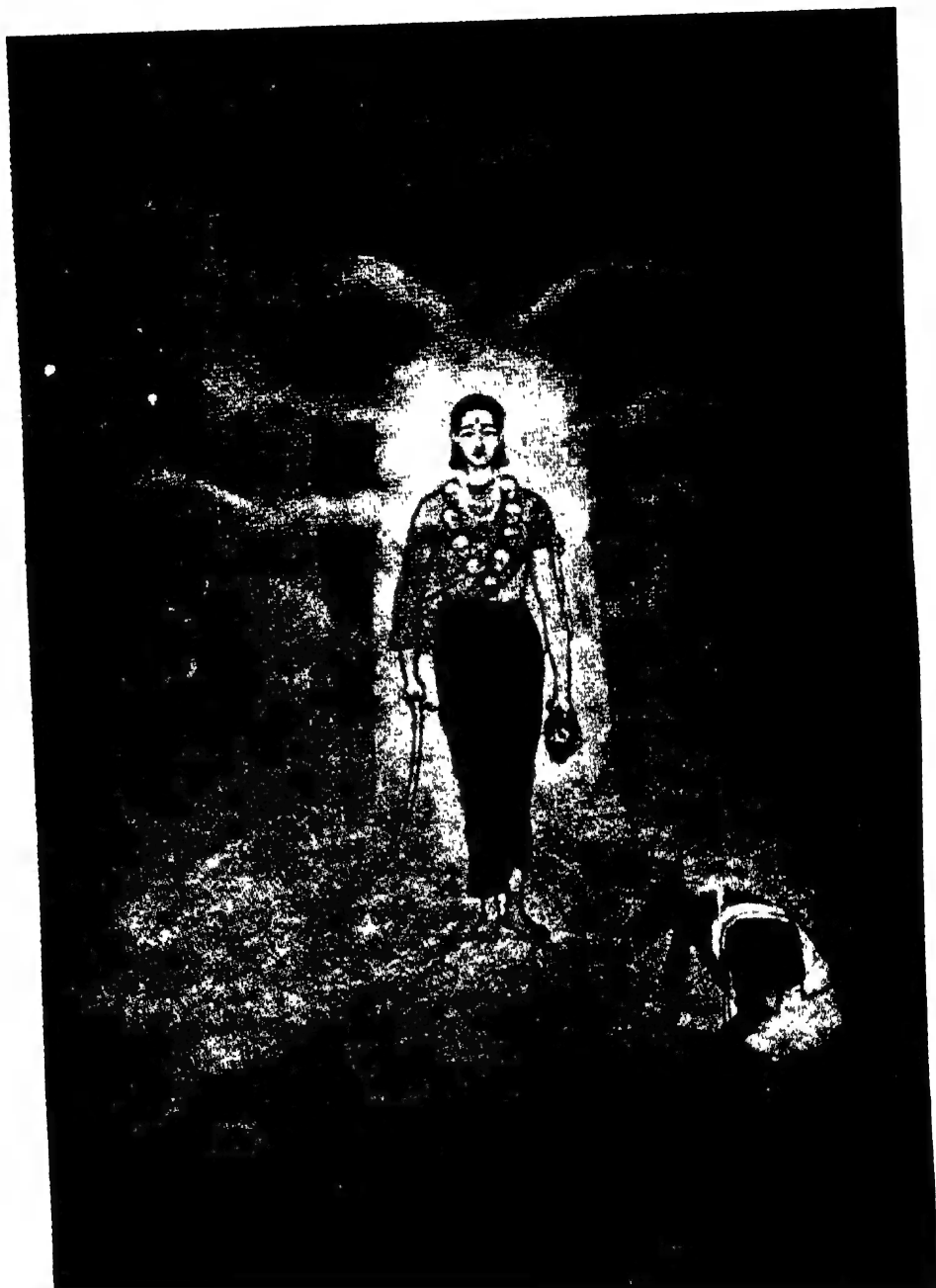


RĀG SHRI

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RĀGNI ASĀORI



RĀG MALKAUS

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RĀGNI TODI

RAḠ MALKĀUS, the great god tune. This **Rāg**, has originated from **Parvatī**, the wife of **Mahadeo**. The tune, with its **Rāgnis**, **Putras**, and **Bharyas**, may be sung in January and February, which are the months congenial to these tunes. The hour in which it should be performed is past midnight. It is **Odhao**, and has **sa, ga, ma, dha, ni**, notes in the scale. All the notes are **komal**. He is represented as a glorified image of the rich, deep, passionate, and mystical melody. Dressed in blue, his dreamy eyes are veiled with emotion. He is holding a severed human head in one hand and a naked sword in the other. He stands entranced, listening to the delicious music by the maidens in the undefined distance. Towering on either side are the "**Morechals**" (insignia of royalty). In front crouches a poet singing his praises. In the dim distance is a maiden completely intoxicated with the mysterious effects of the melody. **Malkaus**, is a classical beautiful melody popularised by all. Though it takes **komal**, (flat), notes the **Pakad** (catch), distinguishes it, and this fact is known to the experts.

Malkaus, has five **Rāgnis**. **Lambhavatī**, **Gunkallī**, **Todī**, **Gouri** and **Koukab**. The **Rāgnis**, are fair bevy of beauties, each lovelier than the other, dreaming away the warm hours of life in pleasant and sweet musings. No cares or troubles cross their serene paths; no clouds disturb the eternal gay sunshine of their lives. The idea of conquering enemies through the power of song is eternal in classical **Sangit**. The **Rāgs**, were qualified as brave undaunted warriors overcoming their formidable opponents, with the mighty power of song. The great secret of a tone that is always steady, always pure, always true, is the art of breathing correctly. The breath taken should be inward and deep without physical effort, and not with the hitching up of the shoulders, audible aspirations, and breathiness in the sound. The breath is taken secretly, its volume so sustained that the singing will give an impression of exhaustless resources; like the rise and fall of pleasant winds. Like other classical **Rāgs**, **Malkaus**, has many sustained notes, hence the volume of sustained breath is important.

RAḠNĪ TODĪ, the goddess tune of **Rāg Malkaus**, is a highly classical extremely difficult melody. It is represented as a young maiden of ravishing beauty. Draped in white and gold, with the sacred mark of camphor and saffron on her brow, she stands on a hill top, resting gracefully on a willow tree, entwining a **sesame** tree, wholly absorbed in playing on the **Been**, her pulse beats in rhythmic response to the swaying of the willowy foliage in a whirl of motion, causing the glowing crimson to mount the fair cheeks. The wild deer venture within the sacred precincts in meek submission and adoration, completely subdued by so glorious a picture, and such thrilling music. Certain tunes attract certain animals in nature. The **Todī**, is associated with the wild deer whom it subjugates. There are fantastic legends and compositions based upon the sacrifice of deer at the altar of the **Rāgnī**. It is **Sampooran**, and takes 7 notes in the scale, **sa, re (komal), ga, (komal) ma, (tivra), pa, dha, (komal), ni**, the combination of **ma, pa, dha**, is difficult, and requires careful training. It is a morning melody and only the most difficult styles can be performed upon it.

Rāgnī Todī, is one of the **Rāgs**, painted over and over again by artists, similarly **Bhairaveen**, and **Asaorī**, have also been favourite themes. The **Rāgs**, somehow have inspired awe instead of a congenial appeal, and poets and artists are timid to touch upon them. The theory prevails that if they are able to do due homage to them it would be auspicious, but if they fail in their duty the great **Rāgs**, would harm them, hence the hesitation.

RAG HINDOLE, The great god tune has sprung from that mouth of *Mahadeo*, which is turned towards the north. The months in which it should be played are March and April. The hour for its performance is when the night has far advanced. It is *Odhao*, and has only five notes in the scale—*sa, ga, ma, dha, ni*. The latter four notes, *ga, ma, dha, ni*, are *tivra* (sharp), in the *Rohi* and *Avrohi*. In form it is like *Krishna*, the god of love, squatting on a *Hindola*, the mystic, golden swing, suspended in the ethereal regions by the *Apsaras*, (celestial female singers) elegantly bejewelled, playing on the *Bansri* (magic flute), encircled by gaily dressed *Gopis*, (maidens) who are swinging him in rhythm with the motion of the universe. The liquid depths of his eyes are brimful of mirth and love; locks dark as musk are braided away from the forehead. Rainbow coloured draperies of gossamer airiness encircle the graceful forms of the young maidens, kissing the blooming cheeks and falling lightly over their heads. Jewels shed their brilliant lustre, enhancing the chiselled loveliness of face and figure. It is a heavy classical rare *Rāg*, and very few experts are aware of the secrets of performing it. *Hindole*, has five *Rāgnis*—*Billawal, Ramkali, Lalit, Deosakh, and Pat-manjari*. The *Rāgnis* live in a nest of swansdown in their soft sweet thoughts. Their years of musical life roll smoothly by. Agility and power in a high degree are demanded in rendering the great *Rāgs*. There is a sequence of ascending and descending which flow with varied tone colours, changes in volume and speed, over a range of at least two and a half octaves, then dwelling upon the top note gradually returning to the original keytone without effort.

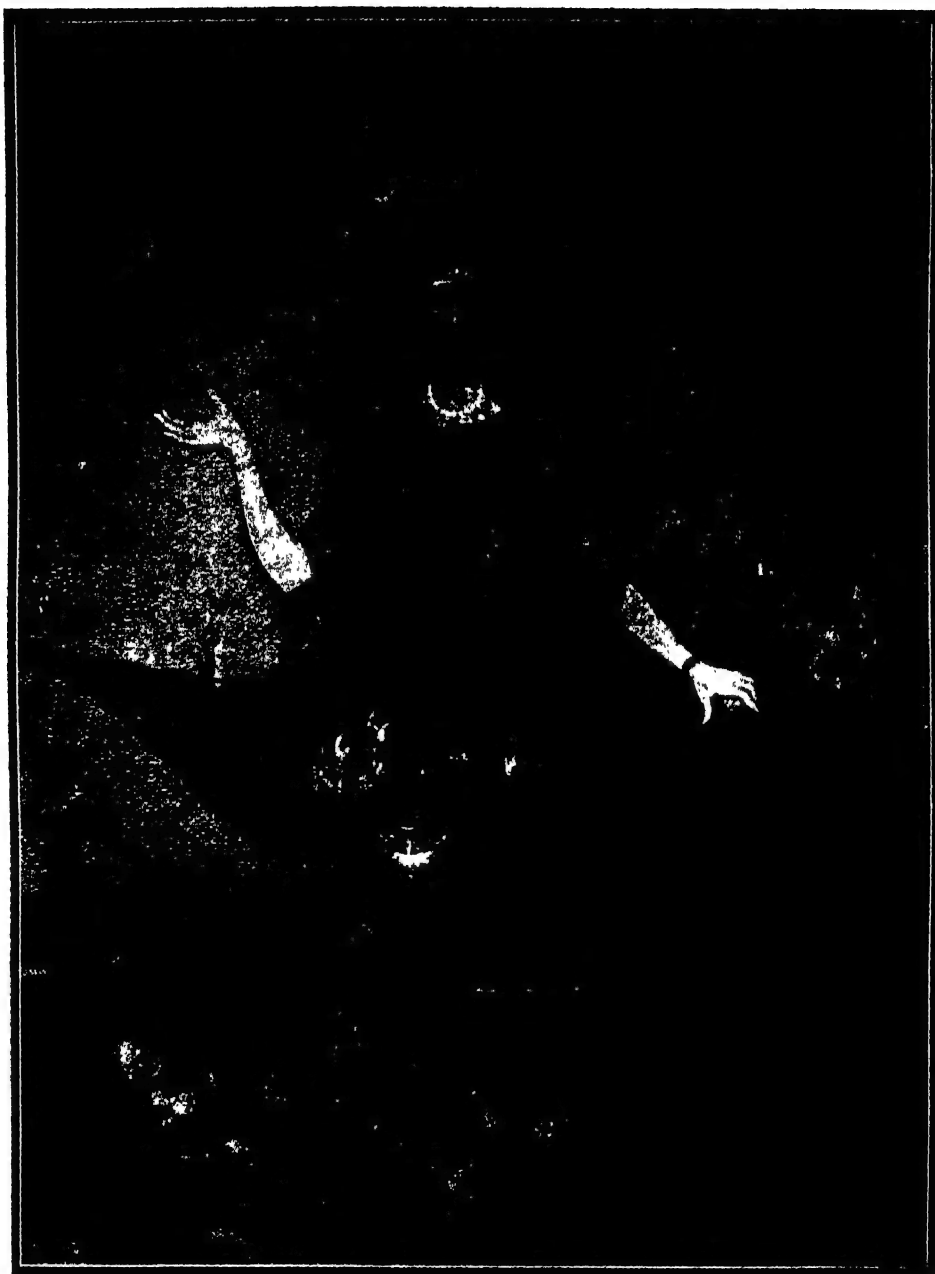
RAGNI LALIT, the goddess tune of *Rāg Hindole*, is represented as the most brilliant specimen of feminine aristocracy. Her skin is lily-white alabaster with a lustrous glow behind it. Her bejewelled radiance and beautiful head poised on a graceful neck, defies rivalry of the jewelled arms, throat, ears and feet. Golden gauzes of scintillating tints of glorious colours and richness float round her exquisite symmetrical form, disclosing the perfect lines. Her perfumed tresses are thrown in a dense cloud behind. The mysterious expression of her large limpid eyes is partly revealed in the shadow of the long dark, silken lashes which veil them. She reclines with ease on the flower besprinkled, gorgeous divan, subjugating the senses by her poetic grace and indefinable elegance. A woman with a garland of flowers is standing near her in attendance, gazing on her rapturously. A *Been*, is lying idle near by. The *Hindola*, (swing), sways to music. *Lalit*, is a highly classical melody of haunting sweetness, and fanciful imagery. It demands the manipulation of emotional climaxes, which are expected. The voice technique expresses that singing is the rendering of pure tones, and clear words, with a view of reinforcing the ideas and sentiments set forth in the text, uniting the world of outer experience, with the sensibilities of the inner world of past associations. Language is defined and limited, while with *Rāgs*, like *Lalit*, it is a mysterious appeal to the subconscious self, which transports one into regions without boundaries. *Lalit*, is *Khadao Sampooran*, and both *Ma*, (*komal*) and (*tivra*), occur in this tune. The scale differs in the *Rohi* and *Avrohi*. *Rohi*, *sa, re (komal), ga, ma, (komal), ma, (tivra), dha, (komal), Avrohi: sâ, ni, dha (komal), pa, ma, (komal), ma, (tivra), ga, re, (komal)*.



RĀG HINDOLE



RĀGNI I ALIT



—
RĀG DEEPAK



RĀGNI KĀNHRA

RĀG DEEPAK, the great god tune of fire. *Deepak*, is created out of that mouth of *Shadeo*, which is turned towards the east. This tune with its *Rāgnis*, *Putras* and *Bharyas*, may be played in the months of May and June, the hottest time of the year. And the hour of its performance is *Sandhi Prakash* (dusk), when the shades of night are beginning to gather on the waning light of the day. This tune has the remarkable power of invoking fire in Nature and if played at the right hour with that correctness which it demands then the effect is so magical that all the lights would burn instantaneously. It is a highly complicated and classical tune. The scale differs in the *Arohi* and *Avrohi*. *Arohi* : *sa, ga, ma', (tivra), pa, dha, komal), pa, sa*. *Avrohi* : *sa, ni, dha (komal), ni, sa, ga, pa, ma', (tivra), ga, re (komal), sa*. This mystic *Rāg*, is extinct now and the legend attached to its extirpation is that the Court musician, *Tan Sen*, was singing it in the presence of the mighty *Emperor Akbar*. His whole soul poured into the piece of music he was singing, and note after note vibrated through the air, and thrilled the element and the spellbound listeners. His song had no ending, till at last nature was moved beyond control. Fire was ignited through occult powers and the place was in flames. This extraordinary incident has proved fatal to the tune, and none has dared to sing it since. The awe and fear with which it is regarded even to-day is beyond belief. The greatest musician will bend his head in reverence and silence at the very name, of *Deepak*, and will refuse the honour of singing it. It is strange that an incident which happened centuries ago should still exercise the same influence on the minds of the people as if it had happened to-day. The notes are there, the melody is there, but no one has the courage and boldness to sing it and the deplorable fact remains that one of the six great *Rāgs*, is lost to the world. The tradition goes on to say that the record may only be broken if the world produces another *Tan Sen*, which is not likely. *Deepak*, is represented as a handsome young man in the prime of life, most gorgeously robed in red, sparkling in darkness. The brilliancy of his person is so intense that rays penetrate the gloom and shoot like tongues of fire. He is riding the *Deepak Lat*, (bird of music), who shoots flames of fire from his seven beaks, and catching fire as he floats along the atmosphere and space. *Deepak*, has five *Rāgnis* : *Kāmode, Desi, Kānhra, Kedāra* and *Nut*. *Kāmode*, and *Desi*, are *beauties in distress*. *Kedara*, is so lost in the thoughts of *Mahadeo*, that she assumes his form. *Nut*, and *Kānhra*, are magnificent women with moral and physical courage. "Daring and bold in war, ardent and impatient in love". *Nut*, is represented as a conquering hero holding the severed head of the enemy in her hand.

RĀGNI KĀNHRA, the goddess tune of *Rāg Deepak*, is represented as a female warrior conqueror, with clear cut handsome features, standing straight, robed in white, and shimmering gems, a naked sword in one hand, and an elephant's tooth in the other hand. The entire premises is burning and dry with smouldering fire, a huge grey elephant is cowering before her supplicating her for his lost tooth. Her delicate nostrils are dilating with disdain, and she gives him a withering glance. Her dark eyes flash fire. The time for its performance is early night. There are 18 varieties of *Kānhra*, the one represented here is *Karnāti Kānhra*, which, is *Sampooran*, and takes, *sa, re, (tivra), ga, ma, (komal), pa, dha, (tivra)* and *ni (komal)*. It is a classical, difficult and impressive *Rāgni*.

RAG MEGH, One of the six great god tunes. It is the Lord of Rains. This has come out of the fifth head of *Mahadeo*, which is turned heavenwards. The months in which it should be played are July and August, along with its *Ragnis*, *Putras* and *Bharyas*. It charms the element of water in nature and acts as a spell to bring forth torrents of rain flooding the country. It may be played at all times of the rainy season. *Megh*, is represented as a dark, handsome man of formidable appearance. He holds a naked sword in the hand flourishing it in mid air, as if to rend the very skies, growling and snarling in rage. He scowls heavily. His eyes are fierce. His hair is drawn upwards and twisted like a turban. The heavens are blackened with angry clouds. Thunder and lightning tear the murky, thick atmosphere, creating an altogether dreadful aspect. *Megh*, was sung by *Tān Sen*, in the time of Emperor *Akbar*, and it brought forth torrents of rain, avoided famine, and cured pestilence. *Megh*, is rendered in *Gamak*, (guttral forceful variations), resembling thunder and storm, and only sung by strong powerful athletic exponents. The last time *Megh*, was sung was by *Khansaheb Zakiruddeen Khan* of *Udeypore*, (*Dhurpadia*), in the last great music conference in Baroda in 1916 and much to our amazement, a sudden storm brewed, rains poured in torrents and the disturbance lasted for a couple of hours. It was a historic memorable occurrence. Such a *Megh*, could have been rendered by *Mohammadali Khan*, of *Rampur* also. *Rāg Megh* is extinct today. It is *Odha*, and takes 5 notes in the scale: *Arohi*, *sa*, *re*, *ma*, *pa*, *ni*, *Avrohi*, *ṣa*, *ni*, *pa*, *ma*, *re*, *sa*. The *ma*, *re*, slur is characteristic. *Megh*, has five *Ragnis*, *Bhopali*, *Malar*, *Gojri*, *Tank*, and *Deskar*. *Bhopali*, is a bright most attractive and popular melody, and is *Khadao*, (6 notes in the scale), and does not take *ma*, it originated in *Bhopal*, (Bhopal). *Malar*, is draped in white jessamine flowers, singing on the *Dotara*. *Tank*, is also called *Tilang*, and much patronised in *Punjab*. She reclines on a *Divan*, of lotus flowers. *Deskar*, is represented as a beautiful female anointed with sandal wood paste, playing chess on a terrace.

RĀGNI GOJRI, the goddess tune of *Rāg Megh*, is represented floating on an island of water, with palaces of mists and bubbles of a hundred colours, made of lotus blooms. Fleecy clouds encircle her dainty limbs. She is seated on the foliage of lotus, playing and singing, accompanied by her lovely companions, existing, in eternal bliss. *Gojri*, is *Khadao*, and has the same scale as *Todi*, but *pa*, is dropped. but those *Gunis*, who had the knowledge of the secret of the *Pakad*, (catch), of *Todi*, and *Gojri*, knew how to discriminate between the two. *Gojri*, is extinct. The *Arohi*, is *sa*, *re*, *ga*, *ma*, *dha*, *ni*, and *Avrohi*, is *ṣa*, *ni*, *dha*, *ma*, *ga*, *re*, *sa*. *Rāgni Gojri*, is really a kind of a *Todi*, and *Rāg Megh*, is really of the *Malar*, group at the same time there is a secret method of giving prominence to the *Pakad* (catch), of both *Rāgs*, in such a way that the affinity is extremely sympathetic and harmonious, at the same time the distinctive feature of each *Rāg*, is very clearly and cleverly displayed.

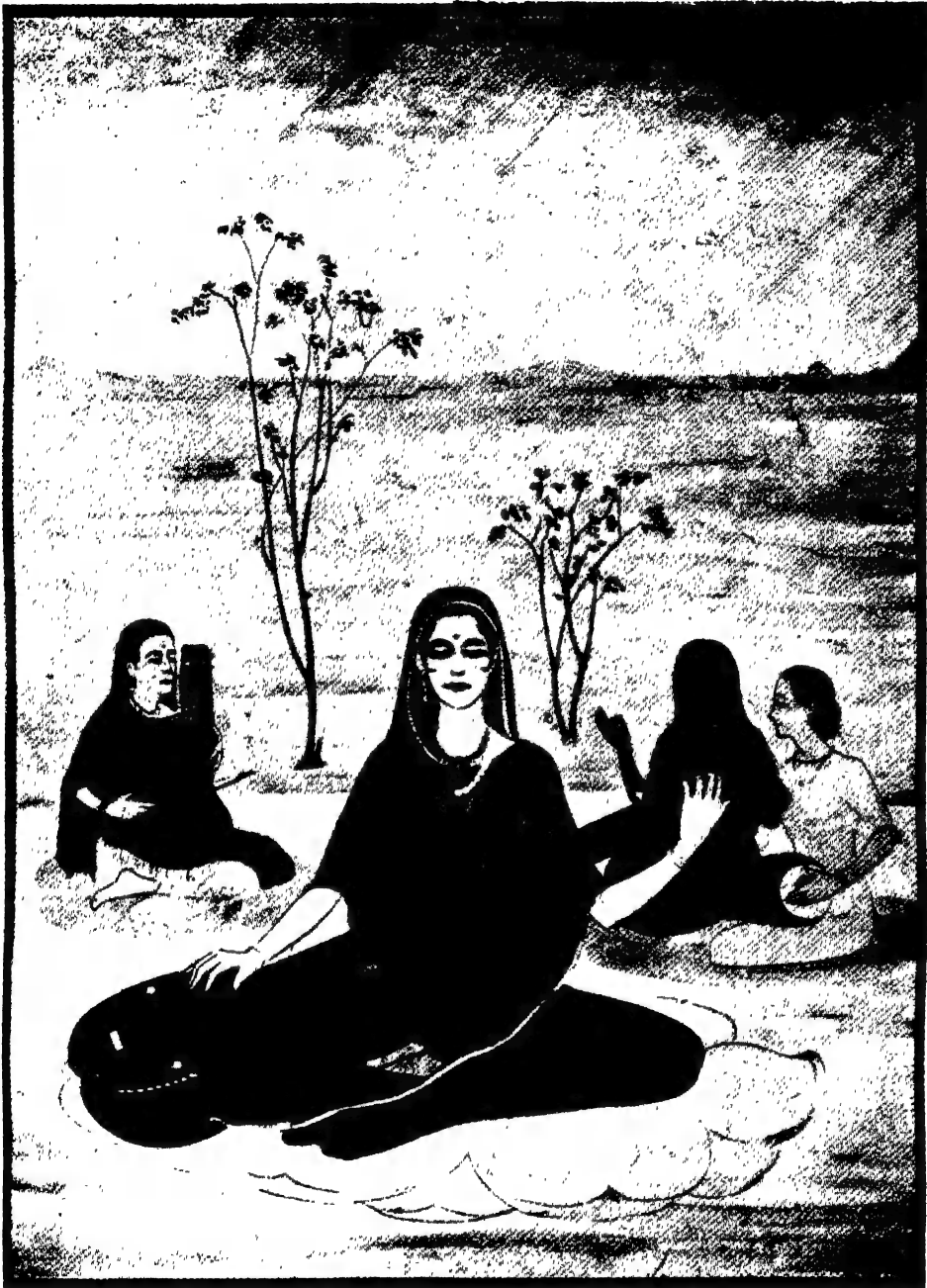
The real value of music is, when it arouses a beautiful thought and image, The joy is in the sound of the inward memory of something known, an allusion which recalls a glorious aspect of nature, of moonlit waters, of forest glades, summer twilights, glimmering stars in blue heavens, of the winds and birds combining in everlasting songs, it is then that a complete spell is woven upon ones imagination, and entire self.



RAG MEGH

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RĀGNI GŌJRI

SANGĪT OF INDIA

Chapter VIII

Rāg Adhya. (Law of melodies).

MURCHANA, is the scale of 22 *Shrutis*, (1/4 tones).

SARGAM, is the scale of 12 notes, written thus: *sa, re, re, ga, ga, ma, ma', pa, dha, dha, ni, ni*. The notes underlined are (*komal*), *ma*, is natural, but *ma'*, with an accent is (*tivra*).

SHUDH, (pure) notes are 7 in number viz : *sa, re, ga, ma, pa, dha, ni*.

VIKRIT, (affected) are 5 in number viz : *re, ga, ma, dha, ni*. out of these 5 notes, 4 are (*komal*), viz: *re, ga, dha, ni*, and one note *ma'*, is (*tivra*).

JANAKA THĀTH (*Rāg* producing modes). They are 72 in number.

BASIC THĀTH, are 10 in number, under which are classified all the derivation *Rāgs*, *Ragnis*, *Putras* and *Bharyas* that bear affinity to each group, and also classifies the position of the *Janaka*. The *Basic Thāth* (modes), are very cleverly arranged indeed, and are named, as, *Bilāwal, Kalān, Khamaj, Bhairav, Bhairaveen, Asāori, Todi, Poorvi, Mārva* and *Kāfi*. Under these 10 basic *Thāth*, about 200 *Rāgs*, are placed, carefully selected in classified groups. Out of these, 150 *Rāgs*, have become obscure, and only about 50 *Rāgs*, are known and popularized all throughout the country. The secret of the 150 classical *Rāgs*, is still preserved in some families of *Gunis*, as a precious legacy, but its destiny has slowly been worked out, and the grave is being dug deeper and deeper, until no traces of the beautiful melodies will be left, which is a bad symptom in *Art*.

Please Remember that:-

1. Every *Thāth*, is capable of producing *Purva Rāgs*, and *Uttar Rāgs*.
2. That *Purva Rāgs*, are nothing but the counterparts of *Uttar Rāgs*.
3. That *Madhyam*, is *Adhya Darshak*, i, e, *that which shows the way*. There are 2 *Madhyams* one is natural *ma*, which generally occurs in the morning melodies, and *ma'*, *tivra*, which occurs in the evening melodies.
4. In the *Sandhi Prakash* (dawn and twilight), *Rāgs, re, dha*, are *komal*.
5. In the advanced morning and evening *re, ga, dha*, are natural.
6. In the middle of the day and middle of the night *ga, ni*, are *komal*.
7. The *Vadi*, or the most important king note, will determine the exact time of the *Rāg*.
8. It may be stated that it is impossible to set a *Rāg*, to notation in all its varied forms and details. The *Swarup*, (formation) of a *Rāg*, may be indicated by notation only. The field of an artistic academic production depends upon the individual assertion and artistry of the exponent, the resources he may apply are inexhaustible, and it is the great privilege of the singer to include many abstract principles, that underlie the practical *art* during the course of a performance. One song may last for 2 hours, and the performer will not repeat the same *Tān* (expansion), in the same manner when he sings the same song again, hence *learning to sing by 'Notation' is crippling ones individuality in Indian Music*.

No. 1. Bilāwal Thāth *sa, re, ga, ma, pa, dha, ni, sa*

BILĀWAL THĀTH, is also called *Shankra Bharan Mel*, the scale is *Shudh*, and takes *ma*, (*natural*). Most of the *Bilāwal Thāth Rāgs*, are morning melodies. and stress is laid upon the *Uttar ang*, (2nd part of the scale). The beauty of the *Uttar ang Rāgs*, lies chiefly in the *Avrohi*, (descent, from high to low in the scale), *sā, nī, dha, pa*.

Kallān Thāth, is the counterpart of the *Bilāwal Thāth*, the distinguishing feature lies in *ma*. In *Bilāwal Thāth*, it is *ma*, (*komal*), and in *Kallān Thāth*, it is *ma'*, (*tivra*), and therefore stress is laid upon the *Purva ang* (1st, half of the scale), and the beauty of the *Purva ang Rāgs*, lies chiefly in the *Arohi*, (ascent, from low to high in the scale). *sa, re, ga, ma*.

Bilāwal Thāth, corresponds with no. 29 of the *Janaka Thāth*.

A group of 21 *Rāgs*, is placed under this *Thāth*. Viz:-

- | | |
|---------------------------|-----------------------------|
| 1. <i>Shudh Bilāwal</i> . | 12. <i>Gunkall</i> . |
| 2. <i>Aliya Bilāwal</i> . | 13. <i>Sarparda</i> . |
| 3. <i>Nut Bilāwal</i> . | 14. <i>Patmanjri</i> . |
| 4. <i>Sukul Bilāwal</i> . | 15. <i>Koukab</i> . |
| 5. <i>Behāg</i> . | 16. <i>Maloha Kedara</i> . |
| 6. <i>Behāgra</i> . | 17. <i>Jaldhar Kedara</i> . |
| 7. <i>Mānd</i> . | 18. <i>Nut</i> . |
| 8. <i>Pahārī</i> . | 19. <i>Hem</i> . |
| 9. <i>Deskār</i> . | 20. <i>Durga</i> . |
| 10. <i>Deogiri</i> . | 21. <i>Lacha Sakh</i> . |
| 11. <i>Sankra</i> . | |

Out of these 21 *Rāgs*, only 6 are popularly known viz:- *Aliya, Behag, Mānd, Pahārī, Sankra*, and *Sarparda*. The rest are only known to experts. *Bilāwal ang* (style), is clearly demonstrated in these *Rāgs*. There are many kinds of *Bilāwal*, but only a few are quoted here.

In learning to sing Indian Music, it is best to start with the *Bilāwal* scale, the vibration of each tone is more or less uniform, and to acquire the full tones, mentally and musically is the first step of importance. The *Swarup*, (formation), of the *Thāth Rāg*, must be indicated, so that the student gets a firm hold of the *Thāth* scale and its value in the *Rāg*, thus facilitating his introduction to the *Vikrit*, (affected), tones gradually. The counter part of *Bilāwal*, i. e., *Kallān*, should form the second stage, in which one *Vikrit* note *ma'*, (*tivra*) is introduced; then, *Khamāj*, should form the 3rd stage in which both *nī*, are fully displayed; *Bhairaon*, should follow *Khamāj*, and it takes *re* and *dha* (*komal*). By this time the pupil has acquired a firm hold of the *Saptak*, *sa, re, ga, ma, pa, dha, nī*, full tones, and the *Sargam*, *sa, re, re, ga, ga, ma, ma', pa, dha, dha, nī, nī, sā*, half tones.

No. 2

Chart

Kaliān Thāth sa

No.	Name	Arohi.Avrohi.	Pakad.	Vadi	Sum Vadi.	Baran	Time
1.	YEMEN	s, r, g, m', p, d, n, ś, ś, n, d, p, m', g, r, s,	m', r, g, r, s,	G,	N,	Sampooran	Even
2.	YEMEN KALIĀN	s, r, g, m', p, d, n, ś, n, d, p, m', g, m, g, r, s,	ś, n, d, p, m', p, n, d, p, m', g, m, g, r, s,	G,	N,	Sampooran	Even
3.	SHUDH KALIĀN	s, r, g, p, d, ś, ś, n, d, p, m', g, r, s,	g, rs, rs, ndp, ds, g, r, p, g, r, s,	G or R,	D, or I,	Odhaio Sampooran	Even
4.	BHOOP KALIĀN or BHOPALI	s, r, g, p, d, ś, ś, d, p, g, r, s,	g, r, sd, srg, pg, dpg, r, s,	G,	D,	Odhaio	Ever
5.	JET KALIĀN	s, r, g, pp, dp, ś, ś, d, p, p, gp, grs,	s, g, p, ś, p, dgp, dpr, s,	P,	S,	Odhaio	Ever
6.	SĀVANI KALIĀN	s, n, d, n, d, p, s, r, s, g, p, d, ś, ś, n, d, n, d, p, g, r, d,	ś, n, d, n, d, p, g, p, p, d, d, p, p, p, g, r, sd,	S,	N,	Khadao	Even
7.	SHYAM KALIĀN	ns, n, mr, m'p, dp, ns, smdp, m'pdp, gmrs,	m, ns, r, m'p, d p, ns	S,	R,	Sampooran	Mon
8.	CHANDRA KĀNT	s, r, g, p, d, n, ś,	s, g, g, m'g, nn, m'pg,	G,	D,	Khadao	Even

re, ga, ma', pa, dha, ni, sa,

Ang.	Particulars.
Purva	Yemen , is the <i>Thāth Rāg</i> , is of Persian origin, and is more or less obscure. <i>Vadi</i> is <i>ga</i> , the <i>Tān</i> (variation,) <i>ma'</i> , <i>re</i> , <i>ga</i> , <i>re</i> , <i>sa</i> , is characteristic of <i>Yemen</i> only, and of no other <i>Rāg</i> . Being <i>sampooran</i> it lends itself to <i>Alap</i> (expansion) easily. It is sung in difficult styles. <i>Yemen</i> is distinct from <i>Yemen Kallān</i> , and this secret is known to the experts. It is suited for male voices.
Purva	Yemen Kallān , It is an extremely popular, bright and charming melody sung all over India, in all styles. Being <i>sampooran</i> , it lends itself to <i>Tans</i> , and different <i>Lay</i> (rhythm) suited for male and female voices, also for <i>Roushan Chowki</i> and <i>Noubat</i> , (bands). It takes both <i>ma</i> , and is a combination of <i>Bilāwal</i> , <i>Yemen</i> and <i>Kallān</i> .
Purva	Shudh Kallān , is obscure. <i>ma'</i> , and <i>ni</i> , are dropped in the <i>Arohi</i> , and in the <i>Avrohi ni</i> , and <i>ma'</i> , are taken in <i>Mend</i> (glide). If the <i>Mend</i> is not distinctly pronounced, it would lose its characteristic and would be more like <i>Yemen Kallān</i> . <i>Vadi</i> is <i>ga</i> , or <i>re</i> . Difficult styles may be performed in this melody. It is more suited to men's voices, and should be sung in <i>Bilampat</i> (slow rhythm) and in the middling notes. If <i>ga</i> is retained as <i>vadi</i> then it should be sung after <i>Yemen</i> .
Purva	Bhoop Kallān , or <i>Bhopali</i> , is named after <i>Bhopal</i> , (<i>Bhopal</i>) A very popular dashing melody, suited to festive occasions, and male and female voices, also for <i>Roushan Chowki</i> and <i>Noubat</i> (bands). <i>Bhopali</i> drops <i>ma'</i> , and <i>ni</i> , both ways; and the difference in ' <i>Bhoop</i> ' and ' <i>Shudh</i> ' is this, that ' <i>Shudh</i> ' touches <i>ma'</i> and <i>ni</i> , in the <i>Avrohi</i> , and ' <i>Bhoop</i> ' does not. Its <i>Vadi</i> is <i>ga</i> , and therefore it is a <i>Purva Ang</i> , (1st half). If its <i>Vadi</i> was in the <i>Uttar Ang</i> (2nd half), then it would become ' <i>Deskar</i> ', and that is the only difference between these two melodies. <i>Vadi</i> of <i>Deskar</i> , is <i>dha</i> . The combination of <i>ga</i> , <i>pa</i> , is always pleasant in the <i>Rāgs</i> in which <i>ma</i> , and <i>ni</i> , are weak. In South India ' <i>Bhoop</i> ' is called ' <i>Mohan</i> '. ' <i>Bhoop</i> ' is the counterpart of <i>Deskar</i> . <i>Bhoop</i> , <i>Shudh</i> and <i>Deskar</i> are like each other; therefore care should be taken to render the characteristic of each distinctly.
Purva	Jet Kallān , is more or less obscure and drops <i>ma</i> , and <i>ni</i> , both ways. It is much like <i>Bhoop</i> , and its <i>Vadi</i> is <i>pa</i> . The 2nd variety of <i>Jet</i> goes under the <i>Mārva Thāth</i> and takes <i>re</i> , (<i>komal</i>) suitable for ' <i>Dharpad</i> ' and ' <i>Dhamar</i> ' styles of singing. It is to be sung in the middling notes and in <i>Bilampat</i> .
Purva	Savani Kallān , is a comparatively modern variety of <i>Kallān</i> , invented by Muslim experts and is obscure. <i>ma</i> , is dropped both ways, <i>ni</i> , is weak in <i>Avrohi</i> , <i>sa</i> , is <i>Vadi</i> . This <i>Rāg</i> , should be sung in the middling notes in <i>Bilampat</i> (slow rhythm), and thus distinguishes itself clearly from ' <i>Yemen Kallān</i> ' and ' <i>Bhopali</i> '. <i>Jet</i> , <i>Savani</i> and <i>Chandra Kant</i> are only known to great experts.
Uttar	Shyam Kallān , is obscure and takes both <i>ma</i> . Its <i>Vadi Sur</i> is <i>sa</i> , and looks like <i>Kamode</i> , the <i>re</i> , <i>ma</i> , combination looks something like <i>Ound Malar</i> but <i>ni</i> , pronounced distinguishes it from <i>Kamode</i> and <i>Ound Malar</i> . By touching <i>dha</i> , in <i>Avrohi</i> and retaining the <i>re</i> , <i>pa</i> , combination gives it an exquisite touch. It is a graceful melody to be sung in difficult styles.
	Chandra Kant , is obscure. <i>ma</i> , is dropped in <i>Arohi</i> . <i>Vadi</i> is <i>ga</i> , and therefore it is a <i>Purva Ang</i> (1st half) <i>Rāg</i> . ' <i>Chandra Kant</i> ' ' <i>Yemen Kallān</i> ' and ' <i>Shudh</i> ' are akin to each other, the delicate differences in each is as follow. In <i>Yemen Kallān</i> , <i>Arohi</i> and <i>Avrohi</i> is ' <i>Sampooran</i> ' and has good scope for variations. In <i>Chandra Kant</i> , <i>ma</i> , is dropped in <i>Arohi</i> ,

SANGĪT OF INDIA

Rag Adhya

No. 2. **Kaliān Thāth** *sa, re, ga, ma', pa, dha, ni, sa,*

KALIĀN THĀTH, is the counterpart of the **Bilāwal Thāth**, and takes *ma'*, (*tivra*), hence **Rāgs** placed under **Kaliān Thāth**, are chiefly evening melodies, 16 in number viz:-

- | | |
|-------------------------|---------------------------|
| 1. Yemen | 9. Kedāra |
| 2. Yemen Kaliān | 10. Hameer |
| 3. Shudh Kaliān | 11. Kāmode |
| 4. Bhoop Kaliān | 12. Chchāya Nut |
| 5. Jet Kaliān | 13. Goud Sārang |
| 6. Sāvani Kaliān | 14. Yement Bilāwal |
| 7. Shyam Kaliān | 15. Hindole |
| 8. Chandra Kant | 16. Mālsari |

Out of these 16 **Rāgs** only 2 are popularly known viz:- **Yemen Kaliān** and **Bhopali**. **Hameer**, **Kadāra**, **Kāmode** and **Goud Sārang** are gradually forgotten, and the rest are obscure. **Hindole**, is a morning **Rāg**, and **Goud Sārang** and **Mālsari** are afternoon melodies, the rest of the 13 melodies, are to be sung at night..

These **Rāgs**, are divided into 3, classes; in which they may drop *ma'*, or take *ma'*.

1ST CLASS. Those **Rāgs** which take both *ma* are **Hameer**, **Kedāra**, **Kāmode**, **Chchāya**, **Nut**, **Goud Sārang**, **Yement Bilāwal** and **Shyam Kaliān**.

2ND CLASS. Those **Rāgs** which take *ma'*, both ways are, **Yemen**, **Hindole**, and **Mālsari**. **Yemen**, is the **Thāth Rāg**, and is **Sampooran** both ways therefore capable of **Tans**. **Vadi Sur** is *ga*. **Hindole**, drops *re*, and *pa*, both ways. **Vadi Sur** is *ga*. **Mālsari**, drops *re*, and *dha*, both ways. **Vadi Sur** is *pa*.

3RD CLASS. **Rāgs**, which drop *ma'*, or take it only in the **Avrohi**, (descent) are; **Bhopali**, **Jet Kaliān**, **Shudh Kaliān**, **Chandra Kant**, and **Sāvani Kaliān**. **Bhopali**, drops *ma'*, and *ni*, both ways. In **Avrohi**, it takes *ma'*, in **Mend** (slur) which is most effective. **Vadi Sur**, is *ga*. **Jet kaliān**, also drops *ma'*, and *ni*, both ways, its **Vadi Sur** is *pa*, and there in lies the difference. **Shudh Kaliān**, drops *ma'*, and *ni*, and **Chandra Kant**, drops, *ma'*, in the **Arohi**. **Vadi Sur ga**, is also common, but the latter is an obscure **Rāg**.

Three simple rules are to be remembered for all these **Rāgs**.

1. That the **Avrohi**, of all the **Rāgs**, is common viz:-*sa, ni, dha, pa, ma', pa, dha, pa, ga, ma, re, sa*.

2. The **Pradhan Ang**, (distinguishing feature), is in the **Arohi** (ascent).

3. In the **Arohi**, *ni*, is **wakr** (not successive), and in the **Avrohi**, *ga*, is **wakr**. Some **Rāgs**, being **Khadao**, (6 notes in the scale), and **Odhao**, (5 notes in the scale), and also having **wakr Surs** (not successive), it makes it extremely difficult to retain the exact characteristic individuality of that particular **Rāg**, so that in creating **Tans** in **Dhurat Lay**, (rapid time) the performer falls back upon the **Thāth** scale, and every now and then cleverly shows the 'Catch', of that particular **Rāg**, to avoid confusion. This secret is known to the experts and they take a pride in displaying their talent.

No. 3.

Khamāj Thāth *sa, re, ga, ma, pa, dha, ni, sa*

Its *Shastric* name is *Kambhoji Mel*, named after a king *Kambhoji* of *Kambhoj* (Cambay); from where it takes its origin and name. The display of *ni*, (*komal*) is characteristic. Just as much as *ma*, (natural) is characteristic of *Bilāwal Thāth Rāgs*, and *ma'*, (*tivra*), is characteristic of *Kālān Thāth Rāgs*, *ni* (*komal*) is characteristic of *Khamāj Thāth Rāgs*.

18 *Rāgs*, are placed under the *Khamāj Thāth*. These may be divided into three groups. Those that take *ga*, for its *Vadi*, and those that take *re*, for its *Vadi*, and those that take *ma*, for its *Vadi*.

ga, VADI
(have a tinge of *Khamāj*)

1. *Khamāj*
2. *Khambāvati*
3. *Jhinjoti*
4. *Tilang*
5. *Durga*
6. *Rāgeshri*

re, VADI
(have a tinge of *Sorath*)

7. *Sorath*
8. *Des*
9. *Tillak Kāmode*
10. *Jejevanti*
11. *Gara*
12. *Narayani*
13. *Pratab Varali*

ma, VADI

14. *Bud Hans*
15. *Nut Malar*
16. *Shudh Malar*

17. *Gound Malar*
18. *Nāg Soravli*

Out of these, *Khamāj*, *Khambāvati*, *Jhinjoti*, *Tilang*, *Sorath*, *Des*, *Tillak Kamode*, *Jejevanti*, and *Gara*, are popular. *Rāgeshri*, *Narayani*, *Pratab Varali*, *Bud Hans*, *Nut Malar*, *Shudh Malar*, *Gound Malar*, and *Nāg Soravli* are obscure and known only to the great experts. *Khamāj*, and *Des*, are excellent melodies for female voices and for *Thumri*, style of singing. *Jhinjoti*, and *Gara*, lend themselves to *Gut Toda*, style of playing on the *Sitar*. The secret of singing *Tillak Kamode*, and *Jejevanti*, is known to the great *Ustads*, of *Rampur*. *Jejevanti*, has the power of curing incurable diseases. *Rāgeshri*, and *Bāgeshri*, are exquisite melodies, quite different to each other. *Rāgeshri*, is obscure, while *Bāgeshri*, is extremely popular. *Gound Malar*, *Nut Malar* and *Shudh Malar*, are to be sung when rains are falling. *Narayani*, *Pratab Varali*, and *Nāg Soravli*, are *shastric* names, and are obscure. *Nāg Soravli* has the power to mystify venomous snakes.

No. 4

Chart

Bhairaon Thāth s

No.	Name	Arohi Avrohi.	Pakad.	Vadi	Sam Vadi.	Baran	Time
1.	BHAIRAON	s, r, g, m, p d, n, s, s, n, d p, m, g, r, s,	s, g, m p, d, p,	<u>D</u> ,	<u>R</u> ,	Sampooran	Daw Morni
2.	BENGAL BHAIRAON	s, r, g, m, p, d, s, s d, p, mgmr, r, s,	s d, p, gmp, r, r, s,	<u>D</u> ,	<u>R</u> ,	Khadao	Daw
3.	SHIV MUT BHAIRAON	s, r, g, m, p d, n, s, s n d p, n d, p, mgmr s,	d d p, m p, d n s, n d p mgmr s, g r s,	<u>D</u> ,	<u>R</u> ,	Sampooran	Morni
4.	ANAND BHAIRAON	s, r g m, p d n s, s n d p, m g r, s,	p, s d, p, gmpgmrs,	P,	S,	Sampooran	Morni
5.	AHEER BHAIRAON	s, r, g, m, p, d, n, s, s, p, d, p, m, g r s,	s r r s, m r m p d n s, p d m r, gmpmr s r s,	S,	M,	Sampooran	Morni
6.	DES GOUND	s r s, p d n s, s n d p, s r, s,	d n s r s n d p r p, r r s,	<u>D</u> ,	<u>R</u> ,	Odhaio	Morni
7.	MEGH RANJINI	s, r, g, m, n s, s n m g r s,	n r g m r, m m' m n s n m g r s,	M,	S,	Odhaio	Daw
8.	GUN KALI	s r m p, d s, s d p m r s	s r s, m p d d s, m p d s	<u>D</u> ,	<u>R</u> ,	Odhaio	Morni
9.	RĀM KALI	s r g p d s s n d p, m g r s,	s r s n d p, m p m g m r s,	<u>D</u> ,	<u>R</u> ,	Odhaio Sampooran	Morni
10.	KALINGRA	s r g m, p d n s, s n d p, m g r s,	d p, g m g, n a r g, m,	M,	G,	Sampooran	Earl Morni
11.	JODIYA	s r m, p d s, s n d p m r s,	s r m p, d s d m r s,	S,	M,	Odhaio Sampooran	Daw

F INDIA

re, ga, ma, pa, dha, ni, sa,

Ang.	Particulars.
ng Uttar	Bhairaon , is one of the 6 great God tunes. It is the Thāth Rāg . to be rendered only in the most difficult styles. It is a grand impressive, classical, popular melody, suitable only for men's voices. <u>re</u> , <u>dha</u> , (<i>komal</i>). is supreme and should be displayed in Andolīt (swing). <u>dha</u> , is Vadī .
n Uttar	Bengal Bhairāon , is obscure, is a heavy beautiful classical melody fit for men's voices. <u>ni</u> , is dropped both ways. The combination of <u>sa</u> , <u>dha</u> , is significant. <u>dha</u> , is Vadī .
ng Uttar	Shiv Mut Bhairāon , is a Mishr Mel , (combination of 2 Thāth), Todī , and Bhairāon , which are most cleverly blended. The Arohi is that of Bhairāon , and the Avrohi , is that of Todī , with <u>ga</u> , <u>ni</u> , (<i>komal</i>). Such obscure intricate Rāgs , can only be rendered by gunis (experts).
ng Uttar	Anand Bhairāon , is also a Mishr Mel , and is a combination of Bhairāon , and Bilāwal . It is heavy, and obscure, fit for men's voices. The Purva Ang , is that of Bhairāon , and Uttar Ang , is that of Bilāwal .
ng Uttar	Aheer Bhairāon , is also a Mishr Mel , and is a combination of Bhairāon and Kālī . All these Bhairāon , varieties are rich and deep and can only be rendered by very clever professionals. <u>dha</u> , natural is used in Arohi Avrohi
ng Uttar	Des Gound is the only Rāg of Bhairāon Thāth , which drops <u>ga</u> , <u>ma</u> , both ways, and is therefore quite distinct. It is rare and beautiful.
n Uttar	Megh Ranjini , is obscure. Its Vadī , is <u>ma</u> , and sometimes both <u>ma</u> , are touched. <u>pa</u> , <u>dha</u> , both ways are dropped. The <u>ni</u> , <u>ma</u> , combination is peculiar. It looks like Lalit also.
ng Uttar	Gun Kālī , is to be sung in Madh and Mandra Sthan , (midding and lower octaves). These rare Rāgs . are hardly ever heard in public. <u>ga</u> , <u>ni</u> , are dropped both ways. The <u>re</u> , <u>ma</u> , combination gives it a touch of Jogiya . Gun Kālī , is suitable for female voices.
ng Uttar	Rām Kālī , is slightly more known than Gun Kālī , and is suitable for female voices. <u>ma</u> , <u>ni</u> , are dropped in the Arohi . It sounds well in Madh , and Tār (higher octaves). Rām Kālī , is a dawn melody, and Ramkriya , (<i>shastri</i>), is a twilight melody. Both are Sandhi Prakash . Its special Tān , is <u>dha</u> , <u>pa</u> , <u>ma</u> , <u>pa</u> , <u>dha</u> , <u>ni</u> , <u>dha</u> , <u>pa</u> , <u>ga</u> , <u>ma</u> , <u>re</u> , <u>sa</u> . <u>ma</u> , <u>tivra</u> , and <u>ni</u> , <i>komal</i> , are inserted lending a charm.
y ng Uttar	Kalingra , (hymn) is extremely popular. It lends itself to stirring religious appeal. Although the scale is that of Bhairāon , but making <u>ma</u> , prominent and <u>re</u> , <u>dha</u> , not tremulous, the Rāg , changes its aspect and becomes quite distinct. Both <u>ma</u> , are inserted in a captivating blend.
m Uttar	Jogiya , is another extremely favourite hymn. Such songs are generally sung on Ektara , and the themes treat of renunciation and self abnigation. <u>ga</u> , is dropped both ways. <u>dha</u> <u>ma</u> <u>ma</u> <u>re</u> is peculiar. It is a combination of Bhairāon and Asori .

No. 4 Bhairaoṇ Thāth, *sa, re, ga, ma, pa, dha, ni, sa,*

The *Shastric* name of *Bhairaoṇ Thāth* is *Gound Malav Mel*. The *re, dha, (komal)*, is important in pointing to the fact that the significance of *Bhairaoṇ Thāth Rāgs.* are *Sandhi Prakash* (meeting of the two times dawn and twilight), and the melodies placed under this *Thāth* are chiefly *Uttar Ang* (2nd part of the scale), stress therefore is laid on *pa, dha, ni, sa.*

There are 19 *Rāgs*, placed under this *Thāth* which are as follows—:

- | | |
|-----------------------------|----------------------------------|
| 1. <i>Bhairaoṇ</i> | 11. <i>Jogliya</i> |
| 2. <i>Bengal Bhairaoṇ</i> | 12. <i>Prabhavati or Prabhat</i> |
| 3. <i>Shiv Mut Bhairaoṇ</i> | 13. <i>Sourasht</i> |
| 4. <i>Anand Bhairaoṇ</i> | 14. <i>Bibhas</i> |
| 5. <i>Aheer Bhairaoṇ</i> | 15. <i>Gouri</i> |
| 6. <i>Des Gound</i> | 16. <i>Lalit Pancham</i> |
| 7. <i>Megh Ranjini</i> | 17. <i>Saveri</i> |
| 8. <i>Gun Kali</i> | 18. <i>Zeelaf</i> |
| 9. <i>Ram Kali</i> | 19. <i>Hejaz</i> |
| 10. <i>Kalingra</i> | |

In all these melodies there is a great spirit of devotion, renunciation, Divine praises, prayers, self abnegation and annihilation. The themes are highly devotional, mystic, philosophic and soul stirring. The most popular are *Bhairaoṇ, Kalingra*, and *Jogliya. Ramkali, Bibhas, Prabhat, Gouri* and *Zeelaf* have fallen into disuse, and the rest are obscure. All the melodies are highly scientific and impressive.

As a rule dropping *ga, ni*, in the evening melodies does not seem right, similarly dropping *re, dha*, in the morning melodies does not seem right. The *Rāgs*, which drop *ma*, and *ni*, take *ga*, and *pa*, as strong. *Bhairaoṇ Prabhat, Kalingra* and *Sourasht* are *sampoorn*. In *Megh Ranjini, pa, dha*, are dropped. In *Gun Kali, ga, ni*, are dropped. In *Jogliya, ga*, is dropped. In *Ram Kali, ma, ni*, are dropped in *Arohi. Bibhas* drops *ma, ni*, both ways and is distinct. In the group of *Rāgs*, belonging to the *Bhairaoṇ Thāth* there is preeminently a beauty of spiritual intimation, a mysterious reverberation of the joys and sorrows of mankind, a significance which philosophy has not been able to explain. The passionate response of the heart to *truth*, is the ultimate aim of things and in such moments of abandonment, technique and theory become mechanical. The flood of glorious tones bring Heaven before ones eyes, when the *Rāgs*, are rendered faultlessly and are a source of moral refreshment and strength. Knowledge and feeling therefore must unite the *Art of expression* with the *Art of form* entering the soul through a complex process of *hearing*. The *Bhairaoṇ Thāth Rāgs*, elevate one into an exaltation which is music's highest sanction.

No. 5 Bhairaveen Thāth, *sa, re, ga, ma, pa, dha, ni, sa*,

The *Shastric* name of this *Thāth* (mode) is *Todī*, but the *Rāg Bhairaveen* is a universally popular and favourite one, therefore this mode is known as the *Bhairaveen Thāth*.

Rāgs, placed under this *Thāth*, are 10 in number which are as follows—:

- | | |
|----------------------|-----------------------------------|
| 1. <i>Bhairaveen</i> | 6. <i>Zangula</i> |
| 2. <i>Malkaus</i> | 7. <i>Motki or Komal Bāgeshri</i> |
| 3. <i>Bhopal</i> | 8. <i>Shudh Sāvāt</i> |
| 4. <i>Asvāri</i> | 9. <i>Basant Mukhari</i> |
| 5. <i>Dhanashri</i> | 10. <i>Bilas Khani Todī</i> |

All the melodies of the *Bhairaveen Thāth*, excepting two *Malkaus* and *Bhairaveen*, are entirely obscure, and known only to the great experts. If music had been more popular these obscure *Rāgs*, would have come into prominence. Some are extremely fascinating and beautiful. But even their names are unknown to the musical people. All the *Rāgs*, under this *Thāth*, are classical, and should be imparted only by *one who knows*. *Zangula*, is of Arabic invention and is fit for dancing and instrumental music. *Bhopal*, is quite different to *Bhopali*. These delicate differences are known to the *Gunis* (experts). The deep rich tones of *Malkaus*, at midnight resound in the atmosphere till dawn. The musical enquirer should seek expert guidance in creating and developing the faculty of inner perception of a thousand points of interest connected with delicate expansions and harmonic progressions. *Bhairaveen*, is one of the most popular airs suited to female voices. It is exquisitely lyrical and has a unique way of reaching imaginative reasons. *Benaresi Dadra*, *Kajri* of *Mirzapur*, *Char Bañt* of *Datla*, folk songs have alluring famous compositions in *Bhairaveen*. *Malkaus*, the midnight melody, is one of the 6 great God tunes. It takes 5 notes in the scale *sa, ga, ma, dha, ni*, which are *komal*. *Hindole*, another God tune takes the same notes *Tivra*. *Malkaus*, is popular, *Hindole*, is not. *Malkaus* displays rich, deep, lavish expressions of genuine human emotions. Such serious classical melodies have a tendency of inspiring spiritual communications with supernatural forces, a communication more ancient than speech, intuitively understood by all who have attained true self consciousness. *Asvāri*, is different to *Asāri*, *Savari*, or *Savāri*. *Komal Bāgeshri*, is different to *Bāgeshri*, but equally charming. *Komal Bāgeshri*, is obscure, while *Bāgeshri*, is as popular as *Bhairaveen*. *Bilas Khani Todī*, is a serious heavy melody suitable for a man's voice, containing treasures of expression. Close careful attention is the natural consequence of worthy intellectual acquisitions, and more particularly to observe the concurrent strains of *Rāgs*, their multitudes of rhythmic figures, modulations, their multifarious gleams and combinations of *tone colour*, the power of unwavering concentration is incumbent. Music is a vivid intensifier of noble thoughts and visions.

No. 6

Chart

Asāori Thāth s

Name	Arohi_Avrohi.	Pakad.	Vadi	Sum Vadi.	Baran	Time
ASĀORI	s, r, m, p, d, s, s n d, p, m, g, r, s,	r, m, p, d, n, p,	<u>D</u> ,	<u>G</u> ,	Odha Sampoora	Late Morn
JAUNPOORI	s, r, m, p, d, n, s, s n, d, p, m, g, r, s,	mpd n s, n d p m p g r s,	<u>D</u> ,	<u>G</u> ,	Khadao Sampoora	Late Morn
DEO GANDHĀR or GANDHĀRI	s r m p n s s n d p, m g r s,	mp n d p, p p g m p, g r s,	S,	P,	Odha Sampoora	Late Morn
SINDH BHAIRAVEEN	s r g m p d n s, s n d p, m g r s,	p g r g s r n s m g r s,	M,	S,	Sampoora	Late Morn
DĒSI	s r, m p n s, s n, d p m g r s	s d p m m, p d m g r s, r n s,	M,	S,	Odha Sampoora	Late Morn
DURBARI Kānhra	n s, r g, r s, m p d, n s s, d n p, m p, g, m r, s,	g r r s, m p d n s, r, s,	R,	P,	Wakr Sampoora	Nig
ADANA Kānhra	s r m p, d n s, s d n p, m p, g m r s,	s, d, n s, d, n p, m p, g m r s,	S,	P,	Khadao	Aft midni
MIRABAI ki MALAR	n s r m p, n d n s, s d n p, m p, g m p, g m r s,	m r, p m n p, d n p g m r, s r s,	M,	S,	Wakr Khadao Sampoora	Late nig
KOUSI Kānhra	n s, g m, p m, d n s, s n d m, p m, g r s,	s n d m p, g m r s,	M,	S,	Khadao Sampoora	Late nig
KHUT	n s, g m, p d n s, s n d p, d m g r s,	s n d p d m, g r s,	<u>D</u> ,	<u>G</u> ,	Khadao Sampoora	Late Morn
ABHEERI	s g m p n s, s n d p, m g r s,	m p s n d p g m p d p, g m g r s,	M,	N,	Odha Sampoora	Morn

re, ga, ma, pa, dha, ni, sa,

Ang.	Particulars.
g Uttar	Asāori , is the Thāth Rāg , extremely popular, beautiful and mystic, suited to male and female voices. The correct way is re , tlvra , in the Arohi , and re , komal in the Avrohi .
g Uttar	Jaunpoori , is a mixture of Madh Mad and Asāori . It was invented by Sultan Huseln of Jaunpoor , and named after the city. Jaunpoori , is confused with Asāori .
g Uttar	Deo Gandhār or Gandhār . Asāori and Dhanashri , are most exquisitely blended in this melody. The Dhanashri Ang , is apparent in the Arohi and Asāori Ang , in the Avrohi . It is a Rāg , which is only known to the experts and sung in heavy styles more suited to male voices. Gandhari , is a wonderful melody.
ig Uttar	Sindh Bhairaveen , was invented, in Sindh , based upon the call of the camel drivers. If pa , was made the base key it would look like Bhairaveen . It should be rendered in Madh , and Mandra Sthan (middle and lower octaves).
ag Uttar	Desi , is known only to the experts. The Purva Ang (1st half) is like ' Sarang ' and the Uttar Ang (2nd half), is like Asāori . It is a heavy melody and lends itself to serious styles. ga , dha , are dropped in Arohi , the re , ni , combination, is characteristic and pleasant. ga , is tremulous. Desi , is different to Des and Deskar .
it Purva	Durbari Kānhra , is the invention of Tān Sen , and is a grand impressive dignified melody only to be sung in the most difficult styles by male voices, and on the Rudra Been . It was sung in the mighty Emperor Akbars' Court, hence called Durbari . The Tāns (expansions) in the Mandra Saptak , (lower scale) is its characteristic. ni , pa , forms the main combination, and ga , is Andoliti , (swings and is tremulous). Kānhra , originally mean Karnat . The word Kānhra , came into vogue during Muslim regime. It lends itself to endless variations over a great range. Durbari , commands respect.
r ght Uttar	Adāna Kānhra , heralds the approach of morning Rāgs , hence it should be sung before the morning melodies. Its Shastric name is Athana , and known as such in the South. The Tāns (variations) in the Madh , and Tār Saptaks , are extremely pleasant. ga is dropped in Arohi . ga ma re , combination is repeated over and over again. ni pa , make it look like Sarang . The pa , ga , combination in Avrohi , distinguishes it from Sarang . This secret is known to experts. Adāna is a lovely tune and quite popular.
e it Uttar	Mirabai ki Malar , It was invented by the famous ascetic poetess Queen of Marwar Mirabai , who composed Bhajans (hymns) and performed worship in the temple of Chitor , dedicated to her sacred name. It is a mixture of Adāna , and Malar . The secret of introducing both ga , dha , and ni , is known to the experts. Mirabai Bhajans , are full of spiritual feeling.
e it Uttar	Kousi Kānhra , is obscure and only known to gunis . It is a mixture of Malkau and Dhanāshri . In Arohi , re , is dropped. It should be more popularised.
ing Uttar	Khut , in Sanskrit , is 6, hence Khut , is a Mishr Mel (mixture) of 6 Rāgs . It is a bright obscure melody and with gamak (guttral) Tāns (variations). Experts introduce both the re , ga , dha , and ni , with extreme cleverness showing the Swarup (form) Bhairaon in its Purva Ang and Asāori , in its Uttar Ang .
ing Uttar	Abheeri , is obscure. It is so lyrical that with the accompaniment of flute it is fit for dancing. It gives an impression of Bheempalasi , but Bheempalasi take dha , tlvi whereas Abheeri takes dha , komal . It is an exquisitely beautiful melody.

No. 6. **Asāori Thāth** *sa, re, ga, ma, pa, dha, ni, sā,*

The *Shastric*, name of *Asāori* is *Bhairaveen*. In the *Shastric* period *Bhairaveen*, is sung with a *re, tivra* but the *Muslim* period determined *Rāgs* and *Tāl*, and since the systematization of *Rāg, Tāl*, by *Tān Sen*, the practice has been strictly followed by the learned exponents. *Asāori*, is a mystic melody and has power over the supernatural forces, and although it is an extremely classical melody it is very popular, and the *Thāth*, (mode) takes its name after *Asāori*.

11 *Rāgs*, are placed under this *Thāth*, viz—:

- | | |
|-----------------------------------|----------------------------|
| 1. <i>Asāori</i> | 7. <i>Adāna</i> |
| 2. <i>Jaunpoori</i> | 8. <i>Mirabai ki Malar</i> |
| 3. <i>Deo Gandhār or Gandhārī</i> | 9. <i>Kousi Kānhra</i> |
| 4. <i>Sindh Bhairaveen</i> | 10. <i>Khut</i> |
| 5. <i>Desi</i> | 11. <i>Abheeri</i> |
| 6. <i>Durbari</i> | |

Asāori, Jaunpoori, Durbari and *Adāna*, are popular, *Sindh Bhairaveen, Mirabai ki Malar* and *Khut* are known to experts. *Desi, Kousi* and *Abheeri*, are quite obscure. These marvellous *Rāgs*, are compositions of thinkers who thought profoundly and imparted to their music the strength they won from the conflicts of the superficial world which led them to higher consciousness. *Mirabai ki Malar*, intensifies the Heavenly glow of life and raises it to a higher sphere. The haunting *Asāori*, has a deep fascination for peacocks and transports completely subjugating them; paralyzing and hypnotizing their will. *Jaunpoori*, is often confused with *Asāori*. The chief difference lies in *re*. In *Jaunpoori*, it is *tivra* in two ways. and *Asāori*, takes *re tivra*, in *Arohi*, and *re, komal* in *Avrohi*. *Shudh Bilawal* and *Alīya Bilawal*, are always confused, similarly *Asāori*, and *Jaunpoori*, are also always confused, though all the four *Rāgs*, are quite distinct if carefully guarded. Experts know the distinction. All the *Rāgs*, under the classical *Asāori Thāth*, should take *re, komal*, in *Avrohi*, and *re tivra*, in *Arohi*. These scientific laws are gradually forgotten and such *Rāgs*, as *Desi, Abheeri* and *Kousi*, have gone into oblivion. The lofty breadth and noble grandeur of *Durbari*, is equal to *Meyerbeer* and *Wagner*, entailing one in a luxurious abandonment of feelings connected with majesterial power. The enchanting *Abheeri* enchains you by its erotic amour and smilingly beckons you among the concealed perfume of flowers responding to the enthralling sound of magic *Nai* (flute). Music strengthens the intellectualization and reinforces the moral visions and aspects of life.

No. 7

Poorbi Thāth, sa, re, ga, ma', pa, dha, ni, sh,

The *Shastri* name of this *Thāth* is "Ram Kriya." The difference between *Bhairon Thāth* and *Poorbi Thāth* is that of a *Madhyam*. The former takes *ma, Shudh*, and the latter takes *ma', (tivra)*. *Todi Thāth* takes *ga, komal* and *Poorbi Thāth*, takes *ga tivra*.

13 melodies are placed under *Poorbi Thāth* divided in 2 groups, those that take the *Poorbi* form, and those that take the *Shri Ang* (form).

POORBI ANG.

1. *Poorbi*.
2. *Jet Shri*.
3. *Purya Dhanashri*.
4. *Basant*.
5. *Paraj*.

SHRI ANG.

- | | |
|------------------------|--------------------|
| 6. <i>Shri</i> . | 10. <i>Deepak</i> |
| 7. <i>Hans Narayen</i> | 11. <i>Tank</i> . |
| 8. <i>Malvi</i> . | 12. <i>Gouri</i> . |
| 9. <i>Triveni</i> . | 13. <i>Reva</i> |

Paraj and *Basant*, are *Sandhi Prakash*, the rest are evening melodies. *Purya, Purya Dhanashri, Paraj, Basant*, and *Gouri*, are known to experts and the rest are extinct.

In *Poorbi Ang* melodies, the combination *ni, ga*, is indispensable, and in *Shri Ang*, *pa, re*, is indispensable. *Ram Kall*, is a melody in *Bhairon Thāth*, which drops *ma*, and *ni*, in *Arohi*, and is a morning tune, known to experts. *Ram Kriya*, is a melody in *Poorbi Thāth*, which drops *ma'*, and *ni*, in *Arohi*, and is an evening tune, and is extinct.

The *re dha*, of *Shri Rāg*, is *Ati komal* (quarter tone), while the *re, dha*, of *Poorbi* is *komal*. This is known to all experts. All the God tunes have quarter tones. The legend of the extirpation of *Rāg Deepak* is, that *Tān Sen*, was the last great exponent who sang *Deepak*, so miraculously that the whole place was in flames. This incident was regarded as an omen from the unknown, and experts consider it a sacrilege even to mention the name of *Deepak*, much less to sing it. The *Rāg*, lies buried in its own ashes since. *Shri Rāg*. is also a mystic melody and cures incurable diseases. *Triveni*, or *Tirvan*, signifies the blend of 3 sacred waters, singing merrily and sweetly in harmony. *Rāg Triveni* is a most fascinating melody. *Basant*, is the name of a *Rāg* to be sung in the season of *Basant*, when the delicate yellow flowers scent the atmosphere, and spread thickly like a luxurious carpet. The maidens dressed in *Basanti* (yellow) move in grace in dance--song and swing merrily. There is gladness and joy of the spring of hope and wishes *Basant* is a popular favourite. The buoyant measured evolutions of rhythm intermingled with the mellow sounds, is intuitively understood by all, who have attained a truly musical selfconscious spirit.

No. 8

Chart

Todi Thāth sa

No.	Name	Arohi-Avrohi	Pakad	Vadi	Sam Vadi	Baran	Time
1.	TODI	s r g m', p d n s, s n d p, m' g r s,	d n s, r, g r, s, m' g r, g r s,	<u>D</u> ,	<u>G</u> ,	Sampooran	Advance Mornin
2.	BAHADURI TODI	s r g m' p d n s, s n d, m' g r s,	d p d r s, n s g m' r s,	<u>D</u> ,	<u>G</u> ,	Sampooran Khadao	Advance Mornin
3.	MULTANI	n s, g m' p, n s, s n d p m' g r s,	n s, m' g, p g r s,	P,	S,	Odha Sampooran	After noon
4.	GOJRI	s r g m' d n s, s n d m' g r s,	d m' g, m' d m' g, r g r s,	<u>D</u> ,	<u>R</u> ,	Khadao	After noon

No. 8

Todi Thāth, sa, re

The *Shastric*, name of this *Thāth*, is *Nut Barall Mel*, but owing to the popularity of *Rāg*

1. *Todi*.2. *Bahaduri Todi*.

There are 16 varieties of *Todi*, Viz:- *Asa*, *Gojri*, *Gandhari*, *Huseini*, *Bahaduri*, *Durbari*, *Blaski*. These are handed down traditionally in certain families of *Muslim*, experts, who were the compose climaxes. They are all highly classical and deeply mystical. Only 2 are popular *Todi*, and *Multani*.

F INDIA

pa, re, ga, ma', pa, dha, ni, sa,

Ang.	Particulars.
Uttar	<i>Todi</i> , is the <i>Thāth Rāg</i> . Although it is an extremely difficult, intricate and mystic <i>Rāgni</i> , it is popular among the experts and they begin the <i>Taleem</i> (exercises), with the <i>Paltaen</i> , (variations) of <i>Todi</i> , and <i>Bhairaon</i> . <i>dha</i> , is <i>Vadi</i> , <i>ma'</i> , <i>tivra</i> , generally occurs in the evening melodies, but in <i>Todi</i> , <i>Goud Sarang</i> and <i>Hindole</i> , morning melodies, <i>ma'</i> , <i>tivra</i> , is used. The formation of these <i>Rāgs</i> , is such that they sound correct. <i>Todi</i> , is to be sung in advanced morning, and <i>Goud Sarang</i> and <i>Hindole</i> , should follow. <i>Todi</i> , attracts wild deer in nature. It has been the favourite subject for artists of all ages, who have painted it.
Uttar	<i>Bahaduri Todi</i> , was invented by <i>Nalk Bakhshoo</i> who was a great vocalist in the reign of <i>Sultan Bahadur</i> of <i>Gujerat</i> . He named it after his King as ' <i>Bahaduri Todi</i> '. It is obscure and known only to exclusive families. It is a heavy beautiful melody and to keep its characteristic it should be rendered only in the middle and lower scales, and in the solemn grandeur of <i>Billampat</i> (slow). It is a court melody like <i>Durbari</i> . <i>Vadi</i> , is <i>dha</i> of the lower scale. <i>pa</i> , is dropped in the <i>Avrohi</i> , and <i>ma' re</i> , is its peculiar combination.
Uttar	<i>Multani</i> , is a highly classical popular favourite to be played on the <i>shahnai</i> , (flute), also in the <i>Roushan chowki</i> (band). It sounds particularly soothing on the bank of a river. It carries a message from the unknown. <i>pa</i> , is <i>Vadi</i> , <i>re</i> , <i>dha</i> , are dropped in the <i>Arohi</i> , signifying the approach of afternoon melodies. <i>re</i> , <i>dha</i> , (<i>komal</i>) indicate morning melodies. <i>sa</i> , <i>ma</i> , <i>pa</i> , are prominent in the afternoon. This secret is known to experts. In <i>Multani</i> , <i>ga</i> , is <i>komal</i> , and prominent. By making <i>ga</i> , <i>tivra</i> , you get the <i>Poorbi Thāth</i> , hence <i>Multani</i> , should proceed <i>Poorbi</i> so that the ears may get reconciled gently and harmoniously to the dropping of <i>re</i> , <i>dha</i> . It must be remembered that the <i>ma'</i> , <i>ga</i> , combination is peculiar in <i>Todi</i> , and should be rendered with <i>Andolit</i> , (swing).
Purva	<i>Gojri</i> , is an elegant melody, represented as floating on waters on a bed of lotus. It is like <i>Todi</i> , but <i>pa</i> , is dropped both ways, therefore it becomes distinct. <i>Gojri</i> , is a beautiful melody.

ga, ma', pa, dha, ni, sa,

Todi, it is called *Todi Thāth*. 4 *Rāgs*, only are placed under this *Thāth* Viz:-

3. *Multani*

4. *Gojri*.

tani, *Lachmi*, *Desi*, *Khut*, *Lachari*, *Sughrāi*, *Soha*, *Mandrik*, *Jaunpoori* and *Miyan ki Todi*. They express variety of poetic feelings, with accumulative force in working up emotional *ni*. *Bahaduri* and *Gojri* are obscure.

No. 9.

Mārva Thāth *sa, re, ga, ma', pa, dha, ni, sā,*

The *Shastric* name of *Marva Thāth* is "*Gaman Sharam Mel.*" The melodies placed under this mode are divided into two groups. Half are evening melodies and half are morning melodies. In the evening melodies, some are sung in the *Mali Goura* or *Gouri*, style and some are sung in the *Purya*, style. In the morning group of melodies, some are sung in the *Lalit* style and some are sung in the *Sohini* style. *Purva Ang* (1st half) is prominent in the evening melodies, and the *Uttar Ang* (2nd half) is prominent in the melodies of the morning. This secret is known to all experts.

MORNING MELODIES.

retaining
Lalit or Sohini Ang.

1. *Lalit.*
2. *Pancham.*
3. *Bhatyār.*
4. *Bhikhar.*
5. *Bibhās.*
6. *Sohini.*

EVENING MELODIES

retaining
Gouri or Purva Ang.

1. *Marva.*
2. *Purya.*
3. *Jet Shri.*
4. *Mali Goura.*
5. *Sāzgirl.*
6. *Berari.*

Mārva and *Purya* are 'twilight' melodies dropping *pa*, and are *Purva Ang*. *Lalit* and *Sohini* are 'dawn' melodies also dropping *pa*, and are *Uttar Ang*, and are the counter parts of *Marva* and *Purya*. *Marva* and *Purya* should be sung one after the other. They signify the approach of *Kallan Thāth* melodies. *Lalit*, *Purya*, *Jet*, *Marva*, *Sohini* and *Bibhas*, may be heard by experts occasionally, but the rest are obscure. The morning melodies should give prominence to *Uttar Ang* and the distinctive features being subtle, care should be taken to retain its purity by showing its '*Pakad*' every now and then. In the evening melodies, the force is laid on the *Purva Ang*. And while rendering *Tans* and *Lay*, the *Surs* are likely to be mixed up, so the special combination of each *Rāg*, should be shown clearly. The difference between *Marva*, and *Poorbi*, is that of *dha*. *Marva*, takes *dha*, natural while *Poorbi* takes *dha*, *komal*.

The masses are blissfully ignorant of even the names of most of the melodies much less their rendering. This is due to the utterly degenerate state of Indian music which is such a tragedy.

(See chart on page 85)

The *Shastric* name of this *Thāth*, is *Harpriya Mel*, but owing to the popularity of *Kāfi Rāg*, it is known as *Kāfi Thāth*. Most *Rāgs*, placed under this *Thāth*, are to be rendered either at midday or midnight. The *ga, ni, komal*, points to the fact that after playing the evening *Rāgs*, that take *dha, komal*, like *Durbari*, the *Kāfi Thāth* midnight melodies, which take *dha, tivra*, should be introduced. Similarly the morning melodies, which take *dha, komal*, should be rendered first like *Asaori*, then the midday melodies, which take *dha, tivra*, should be introduced. This arrangement is academic, scientific and artistic.

31 *Rāgs*, are placed under *Kāfi Thāth*, Viz:-

- | | | | |
|------------------------|---------------------------|---------------------------|------------------------------|
| 1. <i>Kāfi</i> | 9. <i>Behar</i> | 17. <i>Nalki Kanhra</i> | 25. <i>Ramdasī</i> |
| 2. <i>Dhani</i> | 10. <i>Peeloo</i> | 18. <i>Soha Kanhra</i> | 26. <i>Shudh Sarang</i> |
| 3. <i>Dhanashri</i> | 11. <i>Barva</i> | 19. <i>Soghral</i> | 27. <i>Madh Mādḥ Sarang</i> |
| 4. <i>Bheempalasi</i> | 12. <i>Neelambari</i> | 20. <i>Deosakh</i> | 28. <i>Bindrabani Sarang</i> |
| 5. <i>Sendhora</i> | 13. <i>Bageshri</i> | 21. <i>Megh</i> | 29. <i>Mīyan ki Sarang</i> |
| 6. <i>Hans Kankani</i> | 14. <i>Shri Ranjini</i> | 22. <i>Surdasi Malar</i> | 30. <i>Sukhdhan Sarang</i> |
| 7. <i>Pat Manjri</i> | 15. <i>Shahana</i> | 23. <i>Mīyan ki Malar</i> | 31. <i>Sāvāt Sarang</i> |
| 8. <i>Pardeepaki</i> | 16. <i>Huseini Kānhra</i> | 24. <i>Gound Malar</i> | |

The *Kāfi Thāth Rāgs*, are divided into 3 groups *Malar*, *Kānhra*, and *Sarang*.

(A) There are 12 varieties of *Malar* viz:- 1. *Shudh*, 2. *Megh*, 3. *Gound*, 4. *Surdasi*, 5. *Ramdasī*, 6. *Mīyanki*, 7. *Mirabaiki*, 8. *Dhulla*, 9. *Charjooki*, 10. *Chanchalsār ki*, 11. *Nut*, 12. *Desi*.

(B) There are 10 varieties of *Kānhra* viz:- 1. *Durbari*, 2. *Adāna*, 3. *Shahāna*, 4. *Kousi*, 5. *Soha*, 6. *Soghral*, 7. *Nalki*, 8. *Huseini*, 9. *Moondrik*, 10. *Deosakh*.

(C) There are 7 varieties of *Sārang* viz:- 1. *Shudh*, 2. *Bindrabani*, 3. *Madh Mādḥ*, 4. *Sankhdhun*, 5. *Sāvāt*, 6. *Mīyanki*, 7. *Gound*.

All these melodies are restricted to great experts and drifted to obscurity. *Durbari*, *Gound Malar*, *Sarang*, *Behar*, *Adāna*, *Peeloo*, *Bageshri*, *Kāfi* and *Bheempalasi*, are popular. In all these *Rāgs*, *sa, ma, pa*, combination is strong and *re, dha*, is weak. In the *Kānhra*, the *ni, pa*, combination is beautiful in the *Uttar*, and *ma, ga*, in the *Purva*. The proportion of *dha, ga*, has to be carefully preserved. The combination *ga re sa*, is that of *Durbari*, and to distinguish other *Kānhra*, *ga, ma, re, sa*, is used. *ga, dha*, and particularly *ga*, are omitted in *Sārang*. *Rāgs*, retaining the *Kānhra*, and *Sārang*, *Ang*. (form), carry the revered name of *Tān Sen*. *Peeloo*, is of *Muslim* origin and takes 12 notes, the *Shudh* in *Arohi*, occur and *komal* in *Avrohi*. It is a mixture of *Gouri*, *Bheempalasi*, and *Bhatraveen*. The *Shastric* name of its *Thāth* is '*Dhainuka*' and *Peeloo* is its isolated example. The *Senya*, descendants of *Tān Sen*, present *Peeloo* of *Dhainuka* in this form:- *sa, re, ga, ma, pa, dha, ni, sa*, pure and classical. They insert all notes also with rich colourful effect. The *Rampur Ustads* render *Peeloo* in the correct manner.

(See chart on page 86)

No.	Name	Arohi.Avrohi.	Pakad.	Vadi	Sam Vadi.	Baran	Time
1.	KĀFI	s r g, m, p, d n s, s n d p, m g, r, s,	as, rr, gg, mm, p,	P	S,	Sampooran	Midni
2.	DHĀNI	s g m p n s, s n p m g s,	psgg,sgmpn ps pmg, mpns,	G,	N,	Odhaio	Midd
3.	DHANĀSHRI	n s g n p n s, s n d, p, m g r s,	pp,gp,gmg,rs,ns,	P,	S,	Odhaio Sampooran	Midd
4.	BHEEMPALASI	n s m, m g, m p, n s, s n d p, m, g m, p g, g r s,	ns,m,g,pm,grs,	M,	S,	Odhaio Sampooran	Midd
5.	SENDHORA or SENDHVI	s r m p d s s n d p m g r s,	srgrs,rmp,d s rg r s,	S,	P,	Odhaio Sampooran	Midni
6.	HANS KANKANI	n s g m, p n s, s n d p m g r s,	sgmp,mp,grs mp us ndp,	P,	S,	Odhaio Sampooran	Midd
7.	PAT MANJRI	s r m p n s s n d p, m g r s,	srmp.ndp,mr,gr ns ,	S,	P,	Odhaio Sampooran	Midd
8.	PARDEEPAKI	n s g m, p n s, s n d p m, g r s,	pp,g,rsr ns sgmp ns , gr s ndp,	S,	P,	Odhaio Sampooran	Midd
9.	BEHAR	n s, g m, p g m, d, n s, s, n p m p, g m, r s,	ndp,mpgm,d,ns,	M,	S,	Khadao	Midni or Seaso
10.	PEELOO	n s g, r g, m p, d p, d n s, s n d p, m p, g r s, n s,	ps,g ns ,ndp,d ns ,g,rs,	G,	N,	Sampooran	Midd
11.	BARVA	s r m p d n s s n d p, d m g r g s,	grgs,rpgrs,mps, ndpdmgrgs,	S,	P,	Khadao Sampooran	Midd
12.	NILAMBARI	s r g m p, n s s, n d p m g r s,	ppdp,mgmp,grns,	P,	S,	Sampooran	Midd
13.	BAGESHRI	s, n d n s, m g, m d n s, s, n d, m p m g r s,	s,nd s ,mdnd,m,gr s ,	M,	S,	Khadao Sampooran	Midni
14.	SHRI RANJANI	s g m d n s s n d m g r s,	ps,mgmd,ndm grs ,	M,	S,	Odhaio Khadao	Midni
15.	SHAHĀNA KĀNHRA	s r g, m p n s, s n d p, m p, g r s,	dpmp spp gmp,gmrs,	P,	S,	Khadao Sampooran	Midni
16.	HUSEINI KĀNHRA	s r g, m p d n s s n d p, g m r s,	mpd ns ,gmrs,	S,	P,	Sampooran	Midni

re, ga, ma, pa, dha, ni, sā,

Ang.	Particulars.
ht Purva	<i>Kāfi</i> , is the <i>Thāth Rāg</i> , and is so popular that it is sung in all styles and played on all instruments, and the <i>Thāth</i> , is named after it. <i>pa</i> , is <i>Vadi</i> , <i>ga ni</i> , is <i>komal</i> , in <i>Kāfi</i> , but experts introduce <i>ga ni tivra</i> , with such cleverness in the <i>Arohi</i> , that it lends additional charm. <i>ni</i> , is the note of <i>Nyas</i> (restful emotion). <i>sa ga, pa</i> , form the chief combination.
y Purva	<i>Dhani</i> . <i>ga</i> is <i>Vadi</i> , <i>re dha</i> , are dropped both ways, <i>sa ma pa</i> , form a combination.
7 Purva	<i>Dhanashri</i> , is a lovely classical melody, and similar to <i>Bheempalasi</i> , <i>Dhanashri</i> takes <i>pa</i> as <i>Vadi</i> , and <i>pa ga</i> , is the chief combination. <i>Bheempalasi</i> , takes <i>ma</i> , as <i>Vadi</i> , and <i>ma ga</i> , is the chief combination. If <i>sa</i> , was made <i>Vadi</i> it would create <i>Dholshri</i> .
7 Purva	<i>Bheempalasi</i> , is as popular as <i>Peeloo</i> and <i>Yemen Kallan</i> . <i>ma</i> , is <i>Vadi</i> , and <i>re dha</i> , are dropped in <i>Arohi</i> .
ht Purva	<i>Sendhora</i> drops <i>ga ni</i> in <i>Arohi</i> , like <i>Gunkali</i> etc. <i>sa</i> , is <i>Vadi</i> . It is a light pretty catchy melody.
7 Purva	<i>Hans Kankani</i> , is very attractive <i>re, dha</i> , are dropped in <i>Arohi</i> . <i>pa</i> , is <i>Vadi</i> . Both <i>ga, ni</i> , are used effectively. The combination <i>sa ma pa</i> , is strong.
y Purva	<i>Pat Manjri</i> , should be sung after <i>Sarang</i> and the clever use of <i>ga, dha</i> , should distinguish it from <i>Sarang</i> and <i>Desi</i> . In <i>Arohi</i> , <i>ga dha</i> , are weak, therefore it takes the shape of <i>Sarang</i> , but both <i>ni</i> , are used. It is obscure. <i>sa</i> , is <i>Vadi</i> .
y Purva	<i>Pardeepaki</i> , is quite obscure, <i>ga dha</i> , are dropped in <i>Arohi</i> , <i>sa</i> , is <i>Vadi</i> . <i>re</i> , is extremely weak. Both <i>ga</i> , are used. After <i>Sarang</i> , <i>Patmanjri</i> should be sung and after that, <i>Pardeepaki</i> should be sung. These melodies are known only to some experts. They are catchy, beautiful and could be more popularized with advantage.
ht Purva	<i>Behar</i> , is a most exquisite seasonal melody, and a <i>Mishr Mel</i> , (mixture) of <i>Bageshri</i> , <i>Malar</i> and <i>Adana</i> , sounds well in <i>Dhurat Lay</i> (fast speed) also. <i>Behar</i> lends itself to harmonise with other melodies so that there are combinations like <i>Hindole Behar</i> , <i>Malikaus.Behar</i> , and <i>Bhairon Behar</i> . <i>ma</i> , is <i>Vadi</i> , <i>re</i> , is dropped in <i>Arohi</i> and <i>dha</i> is dropped in <i>Avrohi</i> .
7 Purva	<i>Peelon</i> , stands by itself. It is an important popular melody, <i>Bhajans</i> are so appealing in <i>Peeloo</i> that <i>Yogis</i> get entranced. The correct way of singing <i>Peeloo</i> is by the descendants of <i>Tan Sen</i> . It is an invention of <i>Muslim Gunis</i> .
7 Purva	<i>Barva</i> , is invented by <i>Muslims</i> . <i>sa</i> is <i>Vadi</i> , both <i>ni</i> , are used. It resembles <i>Desi</i> , a bit, and should be more popularized.
7 Purva	<i>Neelambari</i> , is modern. <i>pa</i> , is <i>Vadi</i> , <i>ga</i> , is rendered with <i>Kunpat</i> (shake). It is a very charming melody.
ht Purva	<i>Bāgeshri</i> , is a popular beautiful melody specially for female voices. <i>Shri Ranjini</i> is another melody which is generally confused with <i>Bāgeshri</i> . <i>Shri Ranjini</i> drops <i>pa</i> , while <i>Bāgeshri</i> , retains it in <i>Avrohi</i> . Then again <i>Bāgeshri</i> takes both <i>ga</i> , in the famous <i>Tarana of Bahadur Sen</i> . He was a great musician. <i>Shri Ranjini</i> keeps clear of <i>ga tivra, re pa</i> , are dropped in <i>Arohi</i> only. <i>ma</i> , is <i>Vadi</i> . <i>pa</i> , should not be emphasized in <i>Avrohi</i> , otherwise it will look like <i>Dhanashri</i> .
ht Purva	<i>Shri Ranjini</i> , is as lovely as <i>Bāgeshri</i> . It is <i>Shastric</i> . <i>pa</i> , is dropped and <i>ga</i> (<i>komal</i>) is used. <i>Bāgeshri</i> and <i>Shri Ranjini</i> are confused by the singers while in practice.
ht Purva	<i>Shahana</i> , is a new kind of melody. And like <i>Adana</i> , <i>Durbari</i> and <i>Megh</i> , it is an invention of the <i>Muslims</i> . It is a heavy classical obscure melody. A slight tinge of <i>dha</i> , in <i>Avrohi</i> , distinguishes it from <i>Adana</i> . It takes <i>ga</i> , therefore it differs from <i>Sarang</i> also.
ht Purva	<i>Huseini Kāhira</i> . <i>Adana</i> , begins with <i>ma</i> , similarly <i>Huseini</i> also begins with <i>ma</i> . The <i>Kāhira Ang</i> (form) is more evident in <i>Huseini</i> than it is in <i>Adana</i> . The <i>Sarang Ang</i> is also evident in <i>Adana</i> , <i>Huseini</i> , <i>Soha</i> , <i>Soghral</i> , <i>Sur Malar</i> , and <i>Megh</i> . The high <i>sa</i> , sounds very pleasant. The <i>Kāhira</i> , <i>Sarang</i> , <i>Malar</i> and <i>Kāfi</i> , groups are like each other.

SANGIT OF INDIA

Anecdotes

The *Classical Sangit*, is an occult science, and a part of the *Divine Revelation*, therefore it is held in high reverence. The *kāgs* synchronize with certain seasons and hours, and certain elemental properties are attributed to the seven planets, like *air*, *fire*, and *earth*. The seven planets control the seven *Surs* (notes), so it stands to reason that great *Rāgs*, rendered accurately according to cosmic laws are possessed of supernatural powers. We have many fantastic legends, traditions, and anecdotes, relating weird experiences of men. The following few are recorded from manuscripts and from the traditions preserved in the family of *gunis* (experts). Music also subdues *wild animals* and charms the *birds*.

1. *Naik Baijoo*, was such a past master that he melted stones with the majic quality of his voice. It is a scientific appeal, as all things in nature have sounds.

2. *Naik Bakshoo*, practised the keytones at dawn in the flowing river, waist deep. When the waters vibrated in response to the correct tones, the practice was complete.

3. *Sultan Sharki, King of Jaunpur*, was so enamoured of music that he left the state in the hands of the princes and retired in the jungles, learnt the secret of tones of nature and invented the melody *Jaunpuri*, and 12 varieties of *Shyam*.

4. *Kedara* and *Chchaya*, are such melodies that when they are rendered with accuracy and precision they bring calamity. The last song that *Rupmati*, sang was a *Chchaya*. The last song that *Mirabai* sang was a *Kedara*.

5. *Feroze Khan*, had such a powerful voice that he had to be accompanied by 18 instruments. His songs carried a message to the neighbouring countries through the sympathetic vibration in the atmosphere.

6. *Mirza Mohammad Bulbul*, would play the *Nai* in his garden. The nightingales would hover around him and flutter from branch to branch until they actually dropped down in a state of ecstasy. The *Mirza* was called *Bulbul*, because he imitated nightingales well.

7. *Amir Khusrō*, was asked which of the 2 knowledges was better. The knowledge of the *Persian* language or the knowledge of *music*. So he said, "Both are indispensable to each other. The *Art of Music*, is *tone*, and the *Science of Persian* is *rhythm*, without *rhythm* there can be no *melody*."

8. *Rudra Been*, was invented by *Mahadeo*, from the sleeping form of *Parbati*. When it was completed, he played upon it, and *Ganeshji*, accompanied him on the *Pakhavaj*. The performance touched the spiritual self, and in a state of ecstasy *Parbati*, danced to it. Since then dancing was considered a *sacred Art*, and received religious sanction and protection.

9. *Siraj-ud-dowlah* used to hold concerts in the jungles for the benefit of the animals. When *Todi* was played, it attracted the deer who would come nearer and nearer listening to the strains with rapture and pleasure. Similarly, *Asaori* would attract serpents and peacocks. The serpents would coil round the body of *Sirajuddowlah*.

10. *Tān Sen*, the court-musician, the last greatest singer India produced, had such extraordinary power over his music, that by way of control over the elements he began singing one of the night tunes at noon. He sang with such effect that as far as his glorious voice could reach, the world became enveloped in darkness.

11. *Sadiq Ali Khan*, performed *Malkaus*, with such precision, that *Malkaus*, was heard for several nights at the same place and at the identical hour. *Mir Ahmad Ali Khan*, ordered the premises not to be disturbed till the spell was broken. It is a well known fact that when an expert plays a *Rāg*, to perfection, the melody catches the atmosphere in a grip, and retains its hold for sometime.

12. *Nalks*, were indifferent to worldly possessions. One *Nalk*, used to purchase flour from a *Kouri*, (shell), and then used to go near a well, and sing a sympathetic melody, when the water used to rise high, and with which he kneaded his bread, then he went to some dry wood and sing the melody of fire, and fire was ignited with which he cooked his bread. *Tamboura*, has four *Kouri*, when one was finished he went to the banks and gathered fresh *Kourt* (shells). Real music controls the elements, is very true indeed.

13. *Tān Sen*, was once singing *Rāg Deepak* in the court of *Akbar*, and the place was in flames. A water-carrier maiden passed within its precincts, hearing the tune, seeing the place in flames, stopped, set the vessel down, clasped her hands, bent her figure supplicating, stood up again and drawing a deep breath began to sing *Rāg Megh*. She sang with such sincerity, that the Heavens were disturbed and rain poured forth in torrents, extinguishing the flames. Skilful performers have often averted famine by singing the *Rāg Megh*.

14. The *Prince of Mysore*, would take his court musicians to a neighbouring district, inhabited by deadly snakes. The performers would form into a circle and play the *Poongi*. As the sounds grew louder, they would draw the snakes from their holes, who came gliding to the place whence the sounds came. They would crawl and creep towards the players encircling them on all sides, rear up their heads, and sway in *rhythm* to music perfectly intoxicated with the weird sounds. As soon as the music stopped, they would glide away quietly without injuring anyone.

15. *Nalk Gopal*, was very proud of his being the premier singer in the country, and looked with derision upon the new budding artist *Amir Khusrao*, at the same time he was very jealous of him. *Gopal*, prevailed upon the *Sultan* to hold a *Durbar*, so that he may display his talent. The performance brought forth lavish praises. When *Gopal*, was about to receive distinction, there was a stir and a voice called out "Wait", and to the astonishment of all, *Amir Khusrao* burst into song, and sang not only all the songs that the *Nalk*, had just sung, but also the twelve different styles of which he was the inventor, set to his own compositions, in several languages; which changed the aspect of the original music prevailing in the country. *Khusrao* was a genius equal to none all throughout the ages.

16. *Bu Ali Sena*, had no voice. In the academic period, it was the etiquette for a *Hakeem*, to be qualified as an expert musician, so the *Shahzada*, who was jealous of the *Hakeem* whispered in *His Majesty's* ears, "Sire!" said he, "according to the canons laid down in our *Durbar*, we cannot bestow honours upon the *Hakeem*, because he is not an expert in music." The *Hakeem*, who was aware of what was going to happen, suddenly began to play upon his new invention the *Shah Nai* (flute), so divinely that all were struck dumb with deep feeling. The *King* awarded him *Eclat* (robes of honour and titles), and in the *Royal Bands* till today the custom prevails that the *Shah Nai*, proceeds the cortege, and is called *Nai.e. Shah*, (the flute of the *Kings*).

17. *Music*, flourished considerably under the distinguished patronage of the *Emperors*. *Aurangzeb*, the last great *Moghul Emperor*, was a bigoted *Mohammedan*, and had a caustic dry nature, which checked the flow of music. The people got stifled and devised a scheme to soften his hard heart. They prepared a bier, and beating their breasts, tearing their hair, passed it slowly under his balcony. The solemn and heart-rending sight impressed him. He inquired the reason of their wild grief, and was told that the *Goddess of Music* had died for want of appreciation and was being buried. "Dig the grave deep," he cried, "so that no sound should issue forthwith." Another version is that his severity relaxed and took shape of sympathy.

18. *The origin of Musiki* (music), is attributed to *Musikār*, also called *Deepak Lat*, a mystic bird of 7 beaks, who issued forth one note from each beak, completing the scale. During his life of a 1000 years, he collected the *Surs*, (notes) of hot temperament, and flung flames of fire as he flew from space to space. Finally when the atmosphere was prepared to receive him he sang the song of *Fire, Deepak*. The hissing flames encircled him he sang louder and louder, the flames rose high, until at last he got burnt up, and from out of the warm ashes *Deepak Lat*, was born. The bird inhabits the *Caucasus* mountains. The tradition goes on to say that when music dies *Musikār*, will die. The *Rāg Deepak*, has not been sung since *Tān Sen*, and the *Senyas* maintain that *Musikār*, went into oblivion, and will revive again when *Tān Sen*, comes to life. The bird is also called *Phoenix*.

19. *Mahadeo*, chided *Nārād*, for his conceit in considering himself a past master in the science of performing on the *Been*. *Nārād*, who considered himself equal to none, was annoyed and foolishly exclaimed, "If you can bring some one who would dare to play before me, I will acknowledge defeat". *Mahadeo*, then requested *Sarasvatī*, the goddess of music and learning, to perform. *Nārād*, looked on disdainfully. *Sarasvatī*, struck the wires, and *Nārād*, gave a start, and was breathless with surprise. *Sarasvatī*, played on, the result was that *Nārād*, finally fell in a swoon. It was many hours before he revived, he felt the mastery of *Sarasvatī's* miracle performance, begged of *Mahadeo* to forgive his impudence. *Mahadeo*, asked him to perform penance, which he did for a hundred years. *Sarasvatī*, blessed him with the *Art* of playing, and *Nārād* ranked among the premier players.

20. *Rāg Deepak*, has many legends depicting the power of the song in exciting *fire*. In the innermost sanctuary of an old temple, there burned a sacred light for ages, and through the forgetfulness of the priest to fill it with fresh oil, the light became extinguished. The whole country was at once thrown in disturbance and despair. They attributed the incident to some evil spirit hovering round them, and thought all ills would now befall the country. A famous musician hearing of this, offered to burn the light with the magic power of his song. The *Raja* of the land escorted him with great honour to the shrine. At the hour congenial to the *Raja*, he began his song and sang it with such effect that there gleamed a tiny light in the innermost gloom of the sanctuary. Then, one by one all the *deevās* (lamps) were mysteriously lighted. He averted the calamity by the power of his song.

21. *Nalk Gopal*, a mighty singer, met his end in a most tragic way. *Emperor Akbar*, in one of his moods, insisted on his singing the *Rāg Deepak*. The celebrated singer had at this stage attained such high perfection that he could not sing a song without stirring the

supernatural forces of Nature. He begged of the *Emperor* to hold him excused, but the monarch's wayward wishes had to be humoured. *Gopal*, disappeared for six months and came back prepared to meet his awful doom. He placed himself neck-deep in the sacred waters of the *Jumna* and began his song. The pure notes vibrated the air. The water began to heat and soon began to boil. The slow torture of the singer was more than he could bear. He begged of the *Emperor* to allow him to discontinue. *Akbar* was merciless, and the unfortunate singer was compelled to resume the fatal tune. In the agony of his dreadful sufferings he burst forth with tremendous vigour and sang with such power that the element of fire was excited in Nature. Each note turned to flame, and his whole person exhaled fire and slowly consumed his body. The same incident is related of *Tān Sen* also.

22. *Haridas Swami*, saint ascetic, lived in the reign of the great *Emperor Akbar* in *Muthra*, whose wonderful acquisition of music reached the ears of the *Emperor*, and he was impatient to behold him. He tried his best to see him and failed. At last he sent for *Tān Sen* and confided in him his troubles. *Tān Sen* replied: "He is greater than all *Emperors*, O *Emperor*, and recognizes no man on earth, save his own glorious sacred *Art*, which he respects above all. He will not come to see you, but if you condescend to go to *Muthra* you will see him. *Akbar* accordingly travelled to *Muthra*, and beheld the great *Swami*, commanding the presence of the *Rāgnis*, to appear at will in their own glorious and beautiful forms, with the power of his tunes. The *Emperor* gazed astounded. When *Bhairaveen* came she looked dejected. The *Emperor* asked her the reason of her sorrow, and she replied, "What can I do? I am most unhappy. It is this *Tannu (Tān.Sen)* who disturbs my peace by playing me at all seasons and all hours not congenial to me. He does this to tease me." *Akbar*, acknowledged the greatness of the *Swami*.

23. *Hanuman*, was very proud of his musical attainments, and foolishly boasted about it. *Rama* was annoyed on hearing this and devised a plan to humble his boastings. In the jungles there dwelt a noble *Rishi* who practised music with such success, that he caused the *Sapt.Sur* (seven notes) to appear embodied in seven lovely nymphs. On the pretext of hunting, *Rama* took *Hanuman* in the vicinity of the abode of the *Rishi*, and begged of him to give them some music. In the meantime, *Hanuman*, wanting to show off his qualifications, took up the *Vina* proudly and began to play upon it. Gradually, there was a stir among the leaves, faint sounds whispered in the vicinity and the *Surs*, embodied as ethereal nymphs appeared one by one; they were going to fetch water. Hearing the music, one stopped, swayed and fell dead. *Hanuman* had struck that note incorrectly. The sister notes (*nymphs*) were inconsolable, and moaned and lamented her death piteously, the *Rishi* seeing their distress smiled, took up the *Vina* and struck the note correctly. As soon as the dead note (*nymph*) was played correctly, it revived, and gaily rejoined the sister notes and there was much rejoicing. *Hanuman*, thoroughly ashamed of himself, hung his head down and performed penance for his silly vanities.

24. *Tān Sen* had four sons, and unlike their father, they had no taste for music. The eldest son, called *Bilas Khan*, was of a roving nature, and inhabited the jungles. It was a great disappointment to the people that none of his own sons were capable of

occupying the same high position in the musical world as the great father, and that one of his pupils might have to be selected to take his place after his death. In course of time *Tān Sen* died, and the question now arose as to who should be appointed in his place. The pupils fought among themselves for supremacy. The public could not decide as one was as good as the other. In the meantime, *Bilas Khan*, returned from his wanderings, saw his revered father's coffin lying on the threshold, and became very sad, he also saw his dear mother inconsolable, bemoaning the loss of a great man. He stepped into their midst and said: "He who can move my father's coffin with his song will be awarded the *Pugree* (turban). The pupils were staggered to hear this bold proposal and stood still, frightened. When no one answered his challenge he sang the *Rāgnī Todī* with such pathos and feeling that the coffin actually moved. People acknowledged his greatness and the *Emperor* tied the turban on his head. The tune is now known as "*Bilas Khanī Todī*." It is a dignified, grave impressive most beautiful melody.

24. *Rupmatī*, the enchantress excited the imagination of musicians, artists and kings. *Baz Bahadur*, of *Malwa*, was so enamoured of her that he left his kingdom and became a devoted votary at her feet. The *Moghul Emperor*, hearing of this became angry and decided to pay her a visit, and teach *Baz Bahadur* a lesson for forgetting his duties to his State. *Rupmatī*, shrewdly guessed that she may even have to accompany the *Emperor*, should he so command her. The *Emperor*, on arriving at the Palace of *Mandu*, gazed, dazed at a vision of loveliness and ethereal beauty. *Rupmatī* draped in shining gold and black stood with folded hands offering obeisance to receive the *Emperor*. The *Emperor*, advanced ravished, she retreated imperceptibly until she stood in the centre of the illuminated hall, and much to the horror of the *Emperor*, he heard her glorious voice chant strains of *Chchaya*, as she decked herself profusely with flowers, she sang the immortal strain "*Rupmatī*, belongs to *Baz Bahadur* whom she is going to embrace, she is going to embrace her beloved and gain *Eternal Bliss*." The Palace was in flames. *Rupmatī*, was seen singing going upwards; finally when she reached the top she stretched out her arms and a mighty flame enveloped her and gently soared her high in Heavens, until mortal eyes could see her no more. The Palace of *Mandu* is built in seven storeys each storey, echoes a *Sur* (tone), forming a musical scale; and as you go up, the atmosphere vibrates with melancholic music even to this day. All pay tribute to her sacred memory.

25. *Al Farabī*, the great scholar, philosopher, and inventor of the musical instrument, *Kanoon*, once went to the Court of *Salfuddeen*, who was holding a *Durbar* of learned men. *Al Farabī*, was in the habit of hiding his identity by donning the uniform of a *Turkish* soldier. *Salfuddeen*, on seeing him, motioned him to sit down *Farabī* said, "In my place or in yours?" The *King*, a little angered, "Of course in yours." On hearing this the philosopher pressed his way through the throng. reached the dais and sat down. *Salfuddeen* was compelled to move away a little. *Farabī* pressed further until he occupied the central seat. The *King*, pale with anger, addressed his courtiers in a language incomprehensible to most of those present, and said, "I shall put him a few learned questions; if he is able to reply, all well and good, if not let him forget to breathe. The old fellow is impudent and

mannerless, and we shall have to teach him a lesson." The *King* began to question in such a complicated manner, so as to throw the scholar out of balance and in strange language. The old philosopher immediately replied fluently in the same language, and said, "Have some patience, *Your Majesty*, now it is my turn to teach you a lesson." The *King* was dumbfounded, and said, "Do you then understand this language?" *Farabi* said, "Not only this, but seventy more!", and he put some questions to the *King* in such a language that the *King* had never heard it before. The *King* acknowledged his defeat and the philosopher rose in his estimation and there followed a learned discourse, in which all the scholars were defeated. The *King* then said, "Now what can I do for you! Will you have some ransom?" On getting a reply in the negative, he sent for all his court musicians of renown, and they began to perform. *Farabi* criticized the knowledge and performance of each, until the *King* got impatient, and said, "Perhaps you yourself can perform better," *Farabi* quietly took out a few peices of reeds from his pocket, adjusted them, and began to play a bright melody. The result was that the whole assembly burst into an uncontrollable fit of mirth. He then changed his tune and began to play mournful tunes, with such effect that all present were moved to tears. Again he changed his theme, playing slowly dreamily, till the listeners sank into a profound slumber, when he quietly slipped away, and disappeared.

26. *Al Aghani*, by *Abul Faraj*, (967). Herewith a few interesting extracts from this precious music encyclopaedia. "The *Abbaside*, period (750 to 850), was the *Golden Age*, when the fountains of knowledge, *Arts*, and sciences, overflowed everywhere. The *Art*, of *music* rose high. *Al Anbar*, and *Al Raqqa*, the magnificent palaces at *Baghdad* were centres, where flocked in luxuriant profusion a galaxy of theorists, experts, philosophers, thinkers and the wise. The *Arabian Nights*, lavished praises of the enchanted artistry of the dazzling courts. When Europe was submerged in the black age of ignorance a new Empire was being firmly set up in *Al Andalus* (Spain), which was destined to influence Europe and Asia. The *Khilafates*, East, and West, extended from, *Asia Minor*, *Kurdistan*, *Armenia*, *Georgia*, *Iraq*, *Ajam*, *Tabaristan*, *Khurasan*, *Khwarism*, *Bokhara*, *Tartay*, *Persia*, *Afghanistan*, *Sind*, *Egypt*, *Tripoli*, *Tunisia*, *Algeria*, *Spain*, *France*, *Italy* and *Poland*. The splendour of social and intellectual pursuits have been unsurpassed in history. Musical institutions of every description were opened out from *Cordova* to *Samarkand*. The musicians were treated with lavish appreciation, for their fine talent, culture and graceful manners, and were called *Allma* (learned), because they had to be versed in *Hadith*, *Syntax*, *Poetry*, *Arithmetic*, *Literature*, *Logic*, *Medicine*, and *Rhetoric*."

27. *Ibn Jami*, describing an incident said "I was led in a spacious hall luxuriously fitted with golden brocades and silken lounges. Four females highly qualified in *Arts*, emerged from behind the curtains with instruments, and accompanied my songs ably. On having finished my composition, they exclaimed, "You lie this is not your composition this is the famous *Ibn Jami's* song." Again I sang and once more they accused me of lying! and wished to chastise, when suddenly the golden curtains parted and out came the famous *Khalifa Haroonar Rashid*. Smilingly said, he "O! It is you *Jami*? for who could sing as you do! Sing me your wonderful compositions on the *Negress*". And I sang long.

28. *Sabla*, the noted songstress diagnosed thus: "All terrestrial things were influenced by something celestial. The 7 notes correspond with the 7 planets, the pegs, the 4 strings, and the 4 frets of *Ud* (lute), correspond with the 12 signs of the *Zodiac*. The 4 strings symbolise the 4 elements. The 4 frets, the 4 mental stages. The 4 pegs symbolise the 4 quarters of the moon, and the 4 corners of the globe."

29. *Ziriyab*, taught music in his school in the following manner: 1stly, The rhythm, the metre, and words were mastered. 2ndly, The melody learnt in its own purity. 3rdly, The *Zaida*, (variations) were imparted. For voice production, a tight band was wound round the stomach, and pupils were taught to take deep inner breaths from the chest and spine, thus the practice went on till 3 octaves were easily rendered.

30. *Ishaq Al Moussill*, taught in the following manner. *Usul*, was to be correct in principles. *Tartib*, was to arrange notes according to the *Swarup*, (formation) of the melody. *Qism*, and *Awzan*, was to master division of measures. *Ika*, was to acquire *Rhythm*. *Rāsim*, was building up. *Qawf*, was to be strong and firm. *Naghm*, was to introduce grace notes. *Slyyab*, was high pitch. *Isjah* was low pitch. All these technicalities had to be acquired to perfection before you sang a song.

31. The songstresses were even more famous than the male singers. *Baabas*, (caress), (775), was sold for 17,000 peices of solid gold. *Uraib*, (841), handsome accomplished in a hundred *Arts*, had a tremendous reputation, surpassed all singers in *Hejaz*, knew 21,000 tunes. *Ubaida*, was foremost in the *Art* of *Tunbur*. "Anyone who sought to go beyond her made noise." *Shāriya*, 842, *Farida*, *Raiq* (bloom of youth). *Badhl*, (gift), *Danāmin*, (wealth), *Mutaiyam* (enslaving), were highly accomplished. *Shuhda*, *Alka*, *Dhāt al Khal*, (mistress of beauty spot), was purchased for 70,000 peices of silver, each. *Sehr* (charm), *Zia* (splendour), *Inan*, *Hasana Wakba*, *Sancha*, *Qumriya*, *Fadi*, *Muta*, *Musabab*, all of whom were talented and cultured beyond words. The pages of history are illuminated describing their genius-

32. *Mohibba*, (beloved), *Mahbuba*, (favourite), *Munisa*, *Salifa*, *Bunān*, *Qamar*, *Tarab*, were purchased for 1000 gold *Mohurs*, each. *Unsulquloob* who shed lustre in the palace, *Zāhira*, *Bazyā*, *Zalla*, *Wallāda* were esteemed poetesses. *Hinda*, *Muslima*, *Nuzha*, *Warda*, were noted for eloquence, erudition, and composition. *Jamila*, attracted vast crowds from far and wide in her famous concerts at the time of pilgrimage, and at which she preached that "The soul of man deriveth many a solace from song, and calmness and courage in times of trouble and pain." She was always accompnied by her famous women's orchestra of 50, who also played for the noted women singers and players, namely: *Salma*, *Habiba*, *Khulaid*, *Rabiha*, *Fariba*, *Bulbule* (small nighingale), *Lazzatul Aish*, (taste of luxury), *Shirlin*, (sweet), *Khamla*, *Zainal*, *Salma*, *Raiqa*, *Aisha*, *Sara*, and *Quraiina*.

33. *Azzaul Malla*, was the first great singer after *Istam* (705), *Nalla*, her lovely daughter was equally noteworthy. The praises of the excellences of their trained voices rang all throughout the *Empire*. She said "The best test of a musician is he who enriches the melodies by *Zaida* (gloss), who quickens souls, who gives proportion to *Awzan* (measure), who emphasizes proper pronounciation, who establishes *Irab*, (grammatical calculations, who renders *Naghm.al.Tawil*, (giving full duration to long notes,) who discriminates *Naghmal.Ajsar*, (the shortening of notes), who possesses *Iqa*, (knowledge of rhythmic values), who acquires *Nabarāt*, (full grasp of intervals.) who commands *Nākarāt*, grasp of beats, and *Zarb*, the value of timing. Such a student only, is fit to be called a *Mughanni*, (singer.)

Ibnal Batriq (815), says "Know you that the mental diseases are amenable to treatment by music. The concordant sounds are created by contact of the Heavenly spheres. Those together affect the fine perception of hearing and through this combined medium conveyed to the soul." *Al Kindi*, *Ikhwanal Safa*, were musico-medico treatise which were prescribed for the hospitals. *Al Kindi* (847), *Ibn Qurra* (901), *Ibn Luqa* (932), *Al Farabi* (950), *Ibn Sena* (1037), *Abu Omayya* (1134), *Ibn Bajja* (1138), *Ibn Rushd* (1198), in their authoritative, most valuable works also recommend the power of music for healing. *Ibnal Hijari* (1194), in his famous work *Al Maqari*...: says, "During the brilliant reign of the *Omayya* in Spain, *Cordova* was the noble magnet which drew scholars and students from all parts of the world who drowned themselves in deriving benefit from the great repository of knowledge centred in this wonderful Academy. Text books on music were prepared in *Latin*, from the wealth of material treasured in the *Arabic* books, for the *Christian* schools and these were freely circulated in Europe. *Al Farabi's* 8 monumental works, were translated in *Latin*, by *John de Seville*, and *Gerard de Cremona*. It is a fact from historical evidences that the early *Arabian* music was the basis of influence in creating music in the Occident."

European Music reached its zenith in *Wagner* the master composer of *Operas*, about 120 years ago, and since then the downfall set in. Similarly *Arabian* music influenced *Indian* music, and changed the original severe style into lyrical and musical. The classical *Sangit* was at its height during the *Moghul* period, then came a gradual decline. The *Occident* had a tendency for materialism, and it affected music also. The Orient retained the mystical and spiritual tendency, and this quality was retained in their music. In modern times the sense of balance is lost, with the result that life has no definite purpose and outlook, and *Music* is reduced to haphazard noise to fit in with the *hectic sensationalism* of *Modernism*. The most beautiful and impressive music, however, exists among the negroes in America. They possess a fine range of rich volume and perform with deep pathos and feelings. Their "*Spirituals*" are sublime. The "*Antiphones*" are superb. Undoubtedly both men and women are musical genius, and are a class by themselves.

The books of reference used for the material of the "*Sangit of India*" some of them are--: *Shiksha* by *Yajnavalkya*, *Ratnagar* by *Sarang Deo*, *Sangit Darpan* by *Damodhar*, *Sangit Parijat* by *Ahobala*, *Sangit Shastra*, *Rāg Vibhoda* by *Soma*, *Ragmala* by *Gangadhar*. (*Sanskrit* works in *Leipzig* and *Berlin* libraries). *Abul Fara*, *Al Farabi* and *Bu Ali Sena's* monumental works in *Arabic*, (*Palestine* and *Rampur* libraries), *Risalee Tan Sen*, *Risalee Amir Khusrav*, *Madanal Musiki* by *Akram Khan*, *Sarmayae Ishrat* by *Sadick Ali Khan*, *Naghmal Saadat* by *Saadat Ali Khan* of *Rampur*, *Maarifatun Naghmat* by *Raja Nawab Ali Khan* of *Akbarpur*, also *Tohfatul Hind*, *Gunchal Rāg*, *Maadanal Funoon*, *Majmaul Uloom*, and many others (personal collection).

"*NRITYA* of India," (classical dancing) will be the subject of the next volume.

